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ABSTRACT

The influence of conferences in various parts of the world upon art education was studied. The purposes of this study are (1) to glean significant recommendations from the conference reports and, by this process, to isolate areas of overlap, instances of shared concern and recommendations which were repeated in conference [illegible] different conferences were diverse. Four clusters of recommendations which were shared by more than one conference were extracted, however. These related to teacher education, to interdisciplinary cooperation, to increasing student contact with bona fide art objects or producing artists, and finally, to film-making and other processes whereby visual images can be reproduced, transported, isolated, or compared for educational purposes. (CK)

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Analysis of Recent RESEARCH CONFERENCES in ART EDUCATION

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Report

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No.
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Harlan Hoffa
Indiana University Foundation
Bloomington, Indiana 47401

December 1970

U.S. Department of
Health, Education, and
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U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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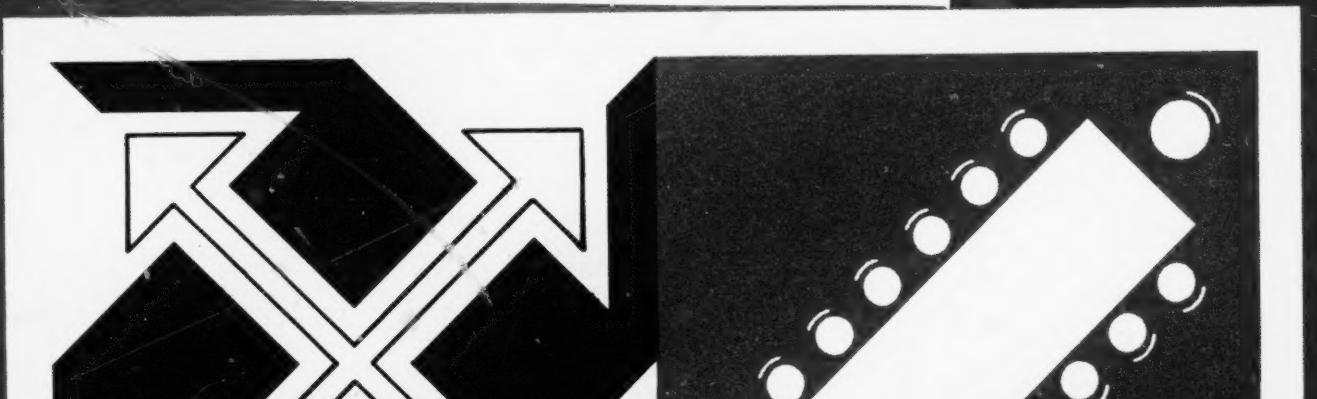

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AN ANALYSIS OF RECENT RESEARCH CONFERENCES IN ART EDUCATION

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Bloomington, Indiana
47401

December 1970

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U. S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

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I am also indebted to certain former staff members of the Arts and Humanities Program in the Office of Education for their cooperation. A great deal of the data upon which this study so obviously depends is relatively inaccessible, though a matter of public record, and their help in buttressing my own shadowy recollections and in locating critical documents is gratefully acknowledged and deeply appreciated.

Harlan Hoffa
Principal Investigator

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Chapter I

INTRODUCTION

An Introduction to the Problem

Gaithersburg, Maryland; Penn State, Ohio State and New York Universities; Niagara Falls; Santa Monica, California; the National Gallery of Art and Belgrade, Yugoslavia. This unlikely mix of institutions and locales were the sites for a unique series of research conferences in art education conducted between 1964 and 1966 and supported, largely, by the Arts and Humanities Program of the U. S. Office of Education. On the morning of October 8, 1964, Howard Conant convened the opening session of the first of these conferences at New York University's Washington Square Campus. He spoke to a slightly uneasy audience of artists, art historians, art critics, art educators, educational innovators in other fields, and government officials and his remarks inaugurated a series of events which was not to run its course until November of 1966 in Gaithersburg, Maryland. The closing session of the Gaithersburg Conference seemed, at the time, to be of no more a historic moment than did Conant's introductory remarks twenty-five months earlier but, in retrospect, these two sessions seem to have bracketed the conference series rather neatly. These conferences, called "revival meetings" by some of those who were involved, stand unique in the history of art education; separated from the past by a lack of precedents and from any hopes for the future by a dearth of consequences.

This study is concerned with the influence of these conferences upon art education and was undertaken for two broad purposes: first, to glean significant recommendations from the conference reports and, by this process, to isolate areas of overlap, instances of shared concern and recommendations which were repeated in reference to seemingly different concerns; and second, to document the history of the Arts and Humanities Program as manifested through these conferences, paying particular attention to its commitment to the "developmental activities" concept.

Background Information

When the full history of art education is written the twenty-five month period between the N.Y.U. Conference in October, 1964, and the seminar on The Arts and the Poor in November of 1966 will surely stand as a high water mark in the "revival meeting era." No less than fifteen seminars, conferences, and symposia were conducted during that period, twelve of which were supported by the Arts and Humanities Program of the U. S. Office of Education via the Cooperative Research Program and its "developmental activities" authority. "Developmental activities" refer that aspect of the Office of Education's research program which sought to zero in on a specific problem, to clarify the issues, set the priorities, marshal the resources, and mobilize a coordinated research effort. The method by which these goals were attained was often a conference or a seminar, the most tangible outcome of which was the final report which was submitted in compliance with the contractual agreement. In this sense, the professional effort and the governmental interests were mutually and satisfactorily joined but, in a broader context the conferences often proved lacking in the kind of impact which had once been predicted for them. Though specific benefits certainly accrued to the art educators who were directly involved, the effect on the profession as a whole has not been dramatic and many of the problems which demanded attention in the mid sixties remain as crucial today as they were then. It should be noted, however, that though these conferences have proven disappointing as catalysts for further research, they were undeniably effective in focusing attention on certain critical problems in art education and in isolating them for further examination. Once identified and isolated, however, too few research efforts have been mounted in their behalf and this has proven to be a major weakness in the conference idea for art education.

The conference directors have produced a variety of documents which were intended to stimulate professional interest in problems which were discussed, and, in one instance a second grant was approved specifically for dissemination purposes. In another case, a contract was written between the Arts and Humanities Program and a professional writing team in an effort to put some pizzazz into the otherwise deadly prose of the report. Two of the conference reports were reproduced in their entirety, complete with attractive covers and comparatively elaborate layouts, for distribution through university outlets but, even though they enjoyed nationwide attention, their effectiveness in stimulating new research has been nil.

The effect of two years of effort and a half million dollar investment, then, would seem to be terribly disappointing if the avowed purpose of the "developmental activities" program is strictly applied. As stimuli to new research these conferences must be judged as failures, since no ground swell of research has swept the field in their immediate wake nor in any reasonable period following. This is true only if the criteria for success are limited to direct outcomes, however, or if causes and effects are seen as mirror images of each other, or if the time lag factor is ignored.

It is perhaps unwise to speak about "what might have been" except in terms of pure speculation but, as speculation, two questions, or rather two blocks of questions relating to these conferences are immediately apparent. First, what might have happened differently in art education if none of these seminars had been held? Second, what might have happened if conflicting national priorities had not cut the ground from under educational research in general, and that in the arts in particular, at precisely the time when some of the results might otherwise have become visible? The answer, wholly speculative to be sure, must be that these conferences did, indeed, influence art education in ways which would not have been duplicated in the normal course of events. It is equally true, however, that this influence was not that which was intended in the mid sixties when the influence of the Arts and Humanities Program was vital and well regarded. It is now obvious that, though the intended purpose of these conferences (the stimulation of coordinated research in art education) was less than a sparkling success, there are other tangential and indirect outcomes which may, nevertheless, be notable and worthwhile.

This study also recognizes the unhappy fact that federal support for educational research in the arts is now little more than a pleasant memory. It seems obvious, therefore, that any interpretations which may now be undertaken and any analysis as may now be attempted can be related only indirectly to the purposes for which the conferences were originally funded. The half million dollars of federal research funds which was invested in these conferences is money down the drain if the outcomes and recommendations are viewed strictly as stimuli for further research and though their recommendations may now sound like hollow echoes of happier times, it does not necessarily follow that the conferences cannot be made to pay off in other ways. The events of the mid 1960's were directed toward goals which are now unattainable but the needs and the scope of what is possible in the next decade, may still be enriched by a careful reexamination of the conference reports. This reappraisal, then, is the overriding purpose of the study herein reported.*

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*At the time this study was first undertaken, late in the 1960's, some realistic hope remained for applying the conference findings as research stimuli. The intervening months have eroded this belief, however, and the only strategy which now seems functional is that of salvage rather than analysis and interpretation as originally intended.

Procedural Considerations

The procedures which were followed in gathering data for this study, as well as those which were employed in making the analysis, are best defined as "descriptive." The events described were reconstructed from the documentary evidence where it was obtainable or from the recollections of participants when necessary. In such circumstances, a degree of subjectivity is inescapable but intentional biases are not inevitable and they were avoided as long as it was possible to do so and, at the same time, escape doing violence to the continuity or sense of the narrative. Since the conferences involved living human beings, however, most of whom were in the arts, it is obvious that disorderly prose and trenchant commentary can not be altogether avoided. This is said not so much as an apology but rather as a note of caution to the unwary reader who may be unfamiliar with the temperamental peccadillos of art people, including the writer.

Chapter II

THE ARTS, GOVERNMENT AND EDUCATION

Sociologists, anthropologists and political scientists, in their various ways, would have us believe that social institutions govern the ways we live, the values we hold, and the manner in which we invest our resources. If this is true then no study of an event, or a series of events such as the conferences upon which this report is based, can be fully understood in isolation from the institutions which surround them. The convergence at a single moment in time of three such social institutions affected art education rather significantly in the mid 1960's; that of government, that of education and that of the arts. Each of these exists separately from the other but each also impinges upon the other in various ways as well. The complex nature of the relationship between all aspects of art, education, and government is obviously beyond the scope of this report but a certain amount of information relating to specific events and circumstances is essential to a full understanding of the conferences in art education which are the prime data of this report.

In respect to government, the Arts and Humanities Program of the Office of Education is clearly the central factor in all of these conferences although it remains questionable whether this agency was more an institution of government than it was of the arts. In an indirect, but nonetheless influential, way the role of August Heckscher as President Kennedy's Special Consultant on the Arts is also very significant to the conferences. Since it was his report which underlay a great deal of the renewed governmental concern for the arts in this period. In this sense the Office of Education is also a dual institution representing both the government and education since the research legislation which it administered was the programmatic bedrock upon which the conferences were based. Without the mechanism which these programs provided or the personal interest of various Office of Education administrators these conferences would almost certainly have never come about. In effect, then, the social institutions of education and the arts were represented, in various ways, within the institution of the federal government and an illustration of the areas of overlap would probably look somewhat like the Ballantine ale trademark of three intersecting circles. The small triangular shape at the center where these three circles overlap is the area of concern in this study.

In the final analysis, however, it is individuals who make the decisions which affect the color and tone of institutions. From Kokomo or Kalamazoo the government may seem anonymous but, operationally, the federal government is truly a government of individuals and no report which dwells upon the role of a federal agency can afford to ignore the various individuals who are involved in any decision making process. This report is no exception to that rule and, with all due regard for the legislation and the guidelines and the abstractions of policy, the decisions are made by people who operate within an institutional framework, not by the institutions themselves.

The United States Office of Education was established in 1867 as a unit within the Department of the Interior. Ninety-five years later, in August of 1962, the precursor of the Arts and Humanities Program was set up in the Division of Library Services and Continuing Education, calling itself the Cultural Affairs Branch. The ninety-five year lag between the establishment of a federal education agency and the establishment of an office within that agency to represent the arts in American schools reflects, rather accurately, the attitudes of the times in both government and education toward the arts. The National Education Association, the dominant voice of education in the country, was without an effective arts component until the National Art Education Association was formed in the 1950's and the arts were equally unrepresented throughout the Federal establishment. The void between Thomas Jefferson, who first advocated a national policy for the arts, and John Kennedy, who appointed August Heckscher as the first Presidential Consultant on the

Arts, was deep and dark. It is true that the State Department had exported "cultural attaches" to overseas embassies for many years (although their specific functions were often not very cultural) but on the domestic scene only the Smithsonian has provided any sort of continuing federal presence in the arts. Even here, however, the superb collections of the National Gallery or the exciting new National Collection of Fine Arts must vie with tractors and shrunken heads for funds and for exhibition space. Sad though it may be to admit, it is evident that the arts have not been well represented, if at all, in either the governmental or the educational establishments of this country until fairly recently. Therefore, though it may be distressing, it is not surprising that no unit of the Office of Education spoke either to or for art educators for most of its century-old history.

The Office of Education's first eighty-two years, from 1867 to 1949, were seemingly unencumbered by any representation for the arts, whether by an individual or by an administrative unit. If any action whatsoever was undertaken in behalf of the arts during that period it has been lost to history or, at best, relegated to an obscure file in the deepest corner of the archives and neither a visible record of the event nor a viable demonstration of its consequences remains. In 1949, however, an art position was established in the Office of Education's Elementary Education Division, a role held successively by Arne Randall, Ralph Beelke and Mayo Bryce. The job description was, in effect, to keep in touch with all of the visual and performing arts at all educational levels, preschool through graduate school, and, in addition, to maintain liaison with various institutions of the arts including museums, performing groups, professional associations, and arts councils. The multiple responsibilities of that assignment, coupled with a nearly complete absence of funds for travel or program support, wore each of these gentlemen down to genteel and frustrated frazzles in predictably short periods of time and though their efforts were noble their impact on the arts in education was regrettably meager.

The Cater Report

In August, 1962, Sterling McMurrin, then the Commissioner of Education, appointed Harold Dean Cater as a consultant charged with the task of recommending reforms in the way the Office of Education handled educational issues in the arts. His report made a number of far ranging recommendations which have never become a part of the public record and it is reasonable to assume that they were either unacceptable or impossible to implement or both. In any event, Dr. Cater remained active in the Office of Education until December, 1963, and though no changes were made which are directly attributable to his report, the very fact that he was brought to Washington for an extended period of time with the specific charge of evaluating the relationship of the Office of Education to the arts was, in itself, a significant event. It indicated a dissatisfaction with the status quo and a receptivity to change which was not to be long in coming.

The Heckscher Report

President Kennedy had been in office for about fourteen months when he appointed August Heckscher as his Special Consultant on the Arts. Between March, 1962, and May, 1963, Heckscher examined the total federal posture toward the arts, including the role of the U. S. Office of Education. His report "evaluates the impact of existing governmental programs and policies upon the arts, and makes recommendations for action in various areas." He went on to note in the letter of resignation which accompanied his report that, "Government policies and programs affecting the arts are far more varied and extensive than is generally supposed," (49) and that "Government policies ostensibly having nothing to do with the arts affect them in a substantial way--often adversely and conversely, many agencies which seem removed from this field have responsibilities which they have been endeavoring to carry out, frequently with little recognition and inadequate support." (49)

The body of the Heckscher Report, though only thirty-five pages long, was both for ranging and perceptive, touching in various places on problems of information-gathering in the arts, legislative responsibilities, advisory activities, the governmental role in acquiring works of art, federal design standards in architecture and the graphic arts, the preservation of the cultural heritage, presentation and display of works of art under federal auspices, taxation policies affecting the arts, the recommendation for a National Arts Council and National Arts Foundation and, not incidentally, education, training and research in the arts. Those portions of the report which deal with education in the arts are presented verbatim in the following paragraphs.

> The Federal Government affects the arts through what it does, or fails to do, in the related fields of education, training, and research. In developing these potentialities there is opportunity for much positive and useful support. Programs in these areas are well established and recognized as a natural governmental operation. But at present, the arts are given a low priority, or are even excluded in most educational and training programs; and basic research information in this field is scarcely pursued at all. These programs could easily express toward the arts a greater interest and concern without substantial additions to their funds or personnel.
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> The Office of Education
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> The Office of Education, the chief agency of the Government concerned with education, has until recently given little attention to the arts. Recommendations for increasing the art programs of the Office of Education have been submitted after a study by a consultant who reviewed for HEW its activities in this area. A new division has been established to deal with educational needs beyond formal school programs. This division will be responsible for the library services and adult education programs and through a new Cultural Affairs Branch will give increased attention to the arts. Specialists in various fields will be added to the permanent staff. There is need, for example, for a program to strengthen and improve the educational role of museums and the training of curators and museum personnel.

> It is recommended that further consideration be given to increasing the share of the Federal Government's support to education which is concerned with the arts and the humanities. This should include the same type of across-the-board assistance now given to modern languages, mathematics, and science; for example, facilities and equipment, teacher training, teaching techniques and materials, scholarship and fellowship programs. The predominant emphasis given to science and engineering implies a distortion of resources and values which is disturbing the academic profession throughout the country.
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> ### Research in art education
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> Encouraged by its success in stimulating the preparation of new teaching materials in science and mathematics, the Panel on Educational Research and Development (a committee sponsored by the Office of Education, the National Science Foundation, and the President's Science Advisory Committee) has initiated a project on the teaching of art and music in elementary and secondary schools. One of the research studies in new educational media financed under the National Defense Education Act is to examine the potential role and function of such media in the future program of the National Cultural Center.
>
> Generally speaking, however, no more attention has been given to research on and in the arts then to training and education in the arts. Since 1956, for example, the Office of Education has administered a cooperative research program in collaboration with State and private educational institutions. Although appropriations in 1963 were approximately $7 million and requested funds for 1964 are more than $17 million, only a handful of the approved projects have been concerned with the arts. (49)

Keppel and Bloom

Late in Heckscher's tenure as Special Consultant on the Arts (March, 1962 to May, 1963) President Kennedy made another nomination which was to have far reaching consequences for education in general and, coincidentally, for art education in particular. Upon the resignation of Sterling McMurrin as the U. S. Commissioner of Education, Kennedy asked Francis Keppel to assume this important post in his administration. Keppel had been the dean of Harvard University's Graduate School of Education and, as such, he earned a well deserved reputation as a capable and innovative educational administrator. His appointment was particularly significant to art education because he was in a key position to implement some of August Heckscher's recommendations pertaining to the Office of Education and, more importantly, he was inclined by temperament and his own earlier experiences as a sculptor to do so. Shortly after his appointment he named Kathryn Bloom as head of a new arts unit in the Office of Education which was eventually to become the Arts and Humanities Program. Subsequently he followed the precedent which President Kennedy had set in appointing Heckscher as a Special Consultant on the Arts and named Miss Bloom to be his Special Advisor on the Arts and Humanities. Keppel's appointment of Kathryn Bloom proved to be far more than a pro forma nod in the general direction of the arts and his unflinching support of her, publicly and privately, immeasurably strengthened her hand in building a strong arts component in the staid old Office of Education. By virtue of this special relationship to the Office of the Commissioner she was able to slice through the bureaucratic morass which would otherwise have surely stifled her efforts to make the Arts and Humanities Program a significant force in the Office of Education. It was this small unit, never employing more than seven professional people, which underwrote most of the conferences which are, herein, reported.

The chronology of events described above may be more clearly understood through the table which appears in Appendix D. This table may help to place the tenure of various key people into perspective and to key the various relationships to each other somewhat more clearly. For example, the tenure of Commissioner McMurrin's consultant on the arts, Harold Cater, extended almost a year and a half beyond McMurrin's own and, in fact, their appointments overlapped by only about a month; Heckscher's appointment as the Presidential Consultant preceded that of

Cater by almost six months and though Heckscher's task was clearly more comprehensive the specific relationship between them remains a mystery in the absence of the Cater report; Keppel's appointment of Kathryn Bloom overlapped Cater's tenure by about six months, making it appear that they had parallel responsibilities to Keppel for a period; the appointments of Heckscher and Keppel coincided for only about three months but, in light of events which were to follow, it seems clear that their ideas of what the Office of Education should be doing in behalf of the arts and humanities were entirely harmonious.

Whatever the specific relationships might have been during the early 1960's, it is evident that a great deal of ferment was taking place regarding the role of the government in arts education. It can never be known with certainty whether Keppel's decision to upgrade the Office of Education's responsibilities to the arts was an independent judgment or whether it grew out of the Heckscher report--or perhaps even the unpublished Cater report. Nor can his decision to appoint a special advisor on the arts and humanities be directly related to, or isolated from, President Kennedy's prior appointment of Heckscher to a comparable post. The roles of McMurrin and Cater in strengthening the Office of Education's role in art education would appear to be minimal, at least on the surface. Certainly neither had the charisma nor the power of personality which characterized others who succeeded them. Yet, a few inescapable facts nag at this easy judgment. The Cultural Affairs Branch was established in August, 1962, only a month before McMurrin's resignation but, nevertheless, it did happen during his tenure as Commissioner. His last minute appointment of Cater at the same time could be interpreted to mean that he was trying to assure continued attention to arts education even after his own departure. Harold Cater, though a historian with no publication record in the arts, did nevertheless, represent the only significant federal presence in arts education until Kathryn Bloom's appointment and it is difficult to believe that he left no mark as a consequence.

In July, 1963, only four months after his own confirmation, Commissioner Keppel appointed Kathryn Bloom as the director of the Cultural Affairs Branch, which was eventually to become the Arts and Humanities Program. This event, more than any other, signalled a shift in the Office of Education's posture toward the arts; it marked the end of rhetoric and the beginnings of action in that sphere. It may be also noteworthy that her appointment followed the acceptance of the Heckscher report by less than two months.

Kathryn Bloom arrived in Washington as a comparative unknown in art education although she had a creditable record of teaching and administrative service behind her; first as an art teacher in Owatonna, Minnesota, then as director of educational programs at the Toledo Museum, after which she served as the arts consultant to the Junior League of America. She had not been active in professional associations, however, nor had she made a name for herself through publication in professional literature. It would be a gross exaggeration to claim that her appointment was enthusiastically received by art educators across the country, and, in fact, quite the opposite was true in some quarters. She was not "a member of the club" and therefore more than a few questions were raised when it became known that "a lady from the Junior League is going to run art education at the Office of Education." On the other hand, it would also be an exaggeration to insist that her appointment raised too many hackles. For most art educators, the Office of Education was scarcely a household word, and few in the profession really cared much one way or the other. The Office of Education's programs had never been especially influential in art education, and the appointment of an unknown person to a seemingly insignificant post deep in the bowels of federal bureaucracy looked like the height of irrelevancy. Within the Office of Education, however, and perhaps characteristic of the atmosphere in Washington at that time, her appointment was accepted without question. More importantly, the Kennedy administration had elevated the stature of education and the arts was to an all time high and no action which reinforced this new status was likely to be questioned from within. The arts were the "in thing" in those years; Pablo Casals played at the White House, Robert Frost read at the Inauguration ceremony, and the Mona Lisa was a box office smash at the National Gallery. In spite of the tenor of the times, however, it would be misleading to suggest that Kathryn Bloom's arrival at 400 Maryland Avenue, S. W. was greeted with ruffles and flourishes. She found that her staff consisted of one secretary and one transplanted professional who functioned as the music education specialist though he was, in fact, an old government hand and a veteran bureaucrat who had been active in other agencies. Her task was clearly not to be an easy one but between her appointment in July, 1963 and September of the following year she added five other professionals to the staff and the die was cast for the several years of feverish activity which lay ahead.

Kathryn Bloom's own chronology of the early development of the Arts and Humanities Program is contained in a status report which she prepared in 1966 and that section of the report which deals with these events is presented verbatim in the following paragraphs:

> The Arts and Humanities Program was established in August 1962 as the Cultural Affairs Branch of the Division of Library Services and Continuing Education. A consultant on the arts, appointed by the Commissioner at that time, was active until December 1963 in studying ways in which the Office of Education could most effectively provide assistance to the arts. In September 1962 a music education specialist was appointed, and in July 1963 a director was named who also acted as art education specialist.
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> In May 1964 the Cultural Affairs Branch became the Arts and Humanities Branch in the Division of Educational Research, Bureau of Educational Research and Development. A museum education specialist has been appointed in February, and specialists in art education, theatre and dance, science museums and humanities were added during the summer of that year. In FY 1965 funds were allocated, for the first time, specifically for the support of research in the arts and humanities from the Cooperative Research Act. (26)

This statement was prepared for internal distribution and, as such, it left a great deal unsaid since it condensed several years of growth into a few brief paragraphs. The reality, unstated but obvious, is that none of the events so succinctly described came about quite as automatically as the report may have suggested. In the absence of specific legislation or congressional authorization or a policy statement from the White House the rapid development of the Arts and Humanities Program can only be ascribed to the right mix of individuals being in the right place at the right time. This was fortunate but, in retrospect, it scarcely seems accidental or capricious.

The Setting: 1963

President Kennedy accepted August Heckscher's resignation on May 28, 1963 "with great regret" and voiced his intention to establish both an Advisory Council on the Arts and a permanent full time Presidential Advisor on the Arts as suggested in the report. He went on to note he had "long believed. . .that the quality of America's cultural life is an element of immense importance in the scales by which our worth will ultimately be weighed" and he noted that though "government can never take over the role of patronage and support filled by private individuals and groups in our society. . .government surely has a significant part to play in helping establish the conditions under which art can flourish. . . ." (49) President Kennedy's commitment to the arts, and to the function of government in their behalf, is evident in this letter and, more importantly this commitment is clearly neither patronizing (which ever way the term is used) nor suddenly discovered. This fact is amply reinforced by Arthur M. Schlesinger in his history of Kennedy Presidency, A Thousand Days, (78) in which he spoke of the "unprecedented concern which the President and his wife gave the place of the intellect and the arts in national society." Schlesinger also noted, however, that though the arts were an integral part of the Kennedys' personal life "the character of his personal interest was less important than his conviction that the health of the arts was vitally related to the health of society. He saw the arts not as a distraction in the life of a nation but as something close to the heart of a nation's purpose. Excellence was a public necessity, ugliness a national disgrace. The arts therefore were, in his view, part of the presidential responsibility, and he looked for opportunities to demonstrate his concern."

A subsequent section of Schlesinger's book was devoted to the question of the arts and government as manifested in the Kennedy administration. The central paragraphs of that section reads as follows:

> Kennedy well understood that honoring the masters would not solve the problems of the young artist or the elevation of artistic standards or the economic sustenance of the arts. Nor did he suppose that these were problems to which government had the solution. But within its own domain the national government did all sorts of things, from designing stamps to erecting public buildings, which bore upon the arts; and these things, the President felt, ought to serve as an example to the rest of the country. In the busy summer of 1961 he asked Pierre Salinger and me to consider how the White House might take hold of this problem. We recommended that he commission a special consultant to survey the areas where public policy had impact on cultural life and to define the elements of a national cultural program.
>
> I had in mind for the assignment August Heckscher of the Twentieth Century Fund. Heckscher combined artistic sensibility with an astute practical sense of the way government operated. He had written a thoughtful paper on "The Quality of American Culture" for President Eisenhower's Commission on National Goals and was no doubt responsible for the sentence in the Commission's report which so well expressed part of President Kennedy's concern: "In the eyes of posterity, the success of the United States as a civilized society will be largely judged by the creative activities of its citizens in art, architecture, literature, music, and the sciences." After the success of the Casals dinner, the President thought it was time to go ahead. Early in December 1961 he invited Heckscher to conduct an inquiry "without fanfare" into the resources, possibilities and limitations of national policy in relation to the arts. "Obviously government can at best play only a marginal

> role in our cultural affairs," Kennedy told Heckscher. "But I would like to think that it is making its full contribution in this role."*
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> Heckscher began work as part-time Special Consultant on the Arts in 1962. "The statement of a philosophy of government and the arts," Kennedy told him, "won't be enough. We have to go beyond that now." As Heckscher carried forward his survey, he suggested as the first test whether government kept its own house in beauty and fitness. Government was, after all, "the great builder, the coiner, the printer, the purchaser of art, the commissioner of works of art, the guardian of great collections, the setter of standards for good or for bad in innumerable fields." Next he reviewed such questions as the impact of tax and tariff laws on artists and artistic institutions; the establishment of the Advisory Council on the Arts, which he lifted out of the Department of Health, Education and Welfare, to which it had been consigned in the original Eisenhower proposal; and then, as "the logical crowning step in a national cultural policy," the establishment of a National Arts Foundation. In the spring of 1963 he embodied these and other recommendations in a report on "The Arts and the National Government." A few days later Kennedy set up the Advisory Council on the Arts by executive order and prepared to make the Special Consultancy on the Arts a fulltime and permanent office.*

Only a few months before Heckscher's resignation, Kennedy had appointed Francis Keppel as his Commissioner of Education. The relationship between the President and Keppel, while not subject to public scrutiny, was clearly one of mutual trust and regard and, in view of their association at Harvard (Keppel was a dean and Kennedy was on the Board of Overseers), this relationship would not seem to have come about without a previously established knowledge of the others interests and abilities. Keppel, in a recent interview, noted that he dealt directly with the White House on many matters, rather than following the normal practice of reporting through the Secretary of Health, Education and Welfare. Clearly, this practice was only possible if the President wanted it that way and this evidence, more than anything in the literature substantiates the fact that Keppel did, indeed, enjoy the President's confidence in matters relating to education.

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These two facts: Kennedy's unparalleled interest in the arts as an instrument and a responsibility of government and his uncommonly close relationship to the Commissioner of Education are concomitant circumstances and no evidence is available to suggest a direct relationship between them. Nevertheless, each is fairly unique in recent history and both reflect the spirit of the times in Washington.

It seems unlikely that Keppel's support of the Arts and Humanities Program, in general, and of Kathryn Bloom, in particular, was entirely separate from the recommendations of the Heckscher Report and the overall support which the President evidenced for the arts. In this sense at least, the rapid growth of the Arts and Humanities Program was not without support, however indirect, from the highest levels of government.

This influence seemed to have prevailed as long as Keppel was the Commissioner and for a period of time extending beyond the tenure of either Kennedy or Heckscher. Commissioner Keppel's appointment of Miss Bloom as his Special Advisor on the Arts and Humanities in February 1965 was as meaningful in its way as was that of Heckscher in the Kennedy administration, upon which it seemed to have been modeled.

Inside the U. S. Office of Education the relationship between the Office of the Commissioner and the Arts and Humanities Branch had been most cordial from the outset, starting with Keppel's nomination of Kathryn Bloom as its director in July 1963 and continuing through the two succeeding years of his tenure, but this closeness was wholly unofficial and entirely dependent upon the will of the Commissioner. Miss Bloom was nominally separated from Keppel's office by at least two layers of bureaucratic overburden; the Division of Educational Research, then headed by Francis A. J. Ianni, and the Bureau of Educational Research and Development, which was administered at the time by Ralph Flynt. It is difficult to say in retrospect, whether either Ianni or

Flynt resented Kathryn Bloom's direct access to the Commissioner's office, but if such feelings were harbored, they were well concealed from the casual observer.

"Fritz" Ianni, in his way, enjoyed somewhat the same privilege of access to the Commissioner as did Kathryn Bloom, and consequently their relationship to each other was essentially one of peers rather than that of subordinate and superordinate in a heirarchy. Both were strong personalities but their "styles" were poles apart, and each surely ruffled the other's feathers on various occasions. Nevertheless, there was ease in the relationship and Ianni's self-styled "Mediterranean management" allowed flexibility and an unusual amount of initiative to the nonbureaucratic types who came aboard the Arts and Humanities bandwagon in those formative years.

Ralph Flynt, unlike Keppel or Ianni or Bloom, was an old government hand and a survivor of many previous Commissioners of Education; a point in which he took considerable pride. His position as one of the four Associate Commissioners who were in charge of various bureaus of the Office of Education provided him with one of the highest career appointments in the Office of Education and he functioned in this capacity with seeming competence. He was invariably the gracious gentleman and his Princeton education complimented the barely evident Virginia accent in his speech. In any event, he used his authority as Associate Commissioner for Research and Development very sparingly and very subtly. Where Keppel and Ianni and Bloom were anxious to create changes in the Office of Education, Flynt seemed committed to placating difficulties, to avoiding confrontations, and to the establishment of calm in the midst of apparent chaos. Certainly the changes which he saw in the Office of Education after Keppel took over must have looked like chaos to him and, to the outside observer, it seemed as though he coped with the situation mainly by staying out of the limelight--if not out of the country. His authority over the Arts and Humanities Branch was direct, however, and certainly its rapid growth could never have come about had he wished it otherwise. In this sense, then, he abetted the development of an arts research unit in the U. S. Office of Education by not opposing it and probably in other more direct, but less evident, ways as well.

In the final analysis, the close but unofficial relationship between the Office of the Commissioner and the Arts and Humanities Branch was nurtured by both Ianni and Flynt between 1963 and 1965 although in obviously different ways and if there is a lesson to be learned from this fact it is only that good will is more important than a good plan in building such an enterprise.

Taking Root

In July of 1965, during one of the periodic reorganizations of the Office of Education, two significant changes took place, both of which bore directly upon the future support of the arts in the Office of Education. Kathryn Bloom's report explains the substance of these changes as follows:

> At the time the Office of Education Executive Group discussed the future role of the Arts and Humanities Branch. It was felt that the development of the research support program should continue, and that its newness required the services of a specialized staff. At the same time it was recognized that there was a need for coordination across Bureau lines. In view of the attention which was focused nationally on new arts and humanities legislation and the effective complementary relationships which had been established with individuals and groups involved with this legislation, it was considered advisable for O.E. to maintain a visible program in these disciplines, and to appoint a person who would represent the Commissioner in planning and organization on an inter-agency level. To meet these several needs the Executive Group recommended that the name of the Arts and Humanities Branch to be changed to the Arts and Humanities Program and that it be located in the Office of the Associate Commissioner of the Bureau of Research. In addition, the director was also appointed Special Advisor on the Arts and Humanities by the Commissioner. (26)

The effects of these administrative changes were far reaching; first, because they formalized the previously ad hoc relationship between Kathryn Bloom and the Commissioner's Office and converted it into a virtually unassailable Special Advisor relationship and, second, because it extracted the Arts and Humanities Branch from the line organization of branches, divisions, bureaus, and such, and established a more generalized responsibility at the level of the Associate Commissioner's Office. This new and broadened mandate had two effects: it freed Miss Bloom and her entire staff from a great deal of the pettifogging and quibbling which is involved in lower level bureaucratic functioning and, of even greater importance, it assured that the arts would be represented in the policy forming councils of the Office of Education.

The effect of these changes is clearly documented in public statements by Keppel, in his congressional testimony relating to the National Arts and Humanities Act and, two years later, in a commencement address at Ohio State which was given by his successor, Harold Howe II.

Keppel's testimony in behalf of the National Arts and Humanities bill was jampacked with data on the arts in education, in government, and in the society as a whole. It included, among other things, a report on the state arts council movement, selected descriptions of the research projects which the Arts and Humanities Branch had supported, tables of earned degrees in the arts or the humanities, and a considerable amount of information on government fellowships in the arts. It was an impressive presentation, primarily because it steered clear of the polemics and the hysterics which had typified much previous testimony in behalf of this bill, concentrating instead on a battery of facts and statistics which were far removed from mere opinion. In his summation he did indulge himself slightly, however, noting the "common cause of ensuring that America is not merely a land of abundance, but also a land of beauty--that America is concerned not merely with the things of the head, but matters of the mind and of the spirit." (55)

Howe II

Harold Howe II was confirmed at the U. S. Commissioner of Education in January of 1966, six months after Keppel's resignation, and he continued to serve through the first months of the Nixon administration. He "inherited" Kathryn Bloom as his Special Advisor on the Arts and Humanities, and he continued to use her in that capacity whereever and whenever it was appropriate to do so. Specifically, he continued to delegate to her the very important responsibility of representing the Office of Education at all meetings of the National Arts Council and at those of the National Humanities Council. These Presidentially appointed councils formed the policy making bodies of the two Endowments of the National Foundation on the Arts and Humanities and they represented, as nearly as anything could, an official position on the arts. It was a very sensitive position and Howe's faith in Kathryn Bloom's judgment was amply demonstrated by the delegation of this authority to her. In addition, Miss Bloom and other Arts and Humanities staffers were occasionally asked to help prepare speeches or other public statements on the arts for Howe (as they had for Keppel) thus giving the special advisor position the added responsibility of, literally, putting words in the Commissioner's mouth. One such occasion, perhaps the most memorable, was the commencement address which Howe delivered at the Ohio State University on June 13, 1967. He spoke about the relationship of technology to the arts and, rather than play them against each other as so many had done before, he pointed out that many technological instruments were available to bring the arts to a greater audience than ever before. He cited quality color reproductions and high fidelity sound and broadcast equipment as examples of this fact and then continued to speak of the educational problems which are related to our abundance of both aesthetic and technological resources. He concluded with the following general observations:

> Whatever the reasons for our national sense that being rugged, virile, and modern is somehow opposed to the notion of caring about beauty in our lives, we have paid a heavy price for our bumptiousness. I think that if a concern for

> aesthetics had been infused into large numbers of Americans 50 years ago, we would not have so much squalor and ugliness in our cities and towns today, and we would have done a better job of preserving both the attractive things we have created in the past and the countryside we have sometimes desecrated in the interests of profit and convenience.
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> I am not complaining here about a failure to educate battalions of poets and sculptors, nor am I urging that we teach every male to cry when he sees a daffodil. I am saying that beauty must not be the concern solely of the artist. It must be the concern of every citizen, for the presence of ugliness and shabbiness cheapens the quality of all our lives. If we can cultivate a sensitivity to aesthetics in every student, we will produce a generation of businessmen, housewives, civil servants, computer programmers, journalists, veterinarians, radio-TV repairmen, and dental technicians who can remake the face or America.
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> * * *
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> And yet it is man's expression of the civilized and the beautiful that makes the pain and sacrifices of conflict endurable. It is this expression that gives us a sense of continuity with the best in our past and a new vision of the future. At a time in our history when we confront dissention and violence at home and abroad, we had best remember to preserve those elements of art and thought which constitute mankind's noblest achievements. (52)

Other functions of the Special Advisor's role are less well documented and, in many instances, fairly low key, but whether they involved preparing congressional testimony, or working with other government agencies, or data gathering, or representing the Office of Education on various diplomatic, cultural or professional occasions, the relationship between the Arts and Humanities Program and the Office of the Commissioner developed rapidly from one which Francis Keppel later described as discovering a "pretty lady with brains" to help him deal with the arts into an established advisory post which was at the center of all Office of Education activity relating to the arts or the humanities. Obviously such a relationship was to the advantage of the Office of

Education as a whole, the immediate Arts and Humanities Program staff, and especially to arts educators across the country.

The Developmental Activities Idea

In 1954 Congress enacted Public Law 531 which "authorized the Commissioner of Education to enter into financial agreements with colleges, universities, and state education agencies for research, surveys, and demonstrations in the field of education." (33) This act, popularly known as the Cooperative Research Act, had as its broad purposes: (1) the development of new knowledge about major educational problems, and (2) the discovery of new applications of existing knowledge for solving educational problems. The Cooperative Research Program began operating on July 1, 1956 (the beginning of the 1957 Fiscal Year) with a one million dollar appropriation for research support, and, during the course of that first year, 108 projects were approved. In the first seven years of its operation the program was appropriated a total of $24.7 millions with the 1963 appropriation being almost seven times as great as that of 1957 (6.9 millions as compared to one million). During the fiscal year which followed Keppel's appointment as Commissioner the total appropriation for this program was $11.4 millions, or almost twice the amount of the preceding year and nearly half as much as the total amount for the seven years preceding his appointment. This fact demonstrates both his commitment to research as a means of solving educational problems and also his extraordinary effectiveness in communicating this commitment to the Congress. In that period 673 projects were approved out of a total of 2467 submitted or, in other terms, almost 29 percent of the projects submitted were approved. All of these were for basic and applied research between 1957 and 1960 but in 1961 the program was broadened to include both demonstration projects and developmental activities. Demonstration projects, as the name suggests, were intended to apply research findings in realistic educational situations for pilot testing purposes or to stimulate interest in new educational techniques and practices. The developmental activities program poked at the other end of the research continuum and, in the terms of the program guidelines, sought to "stimulate research on outstanding issues, to isolate problems, to structure research strategy, or to disseminate research findings." (45) The melding of the developmental activities idea into the newly formed Arts and Humanities Program was vital to its ultimate development as an influential force in arts education since it was largely through this means that its base of professional involvement was developed and perpetuated.

The introductory paragraphs of the Seven Year Summary of Cooperative Research Projects state unequivocally that "only basic and applied research projects were supported" prior to 1961, but the list of approved projects, as reported in the Cooperative Research Program Newsletters, indicate that at least a few conferences were supported by the Cooperative Research Program prior to that date. A Symposium on Juvenile Delinquency, for example, was jointly sponsored by the Cooperative Research Program and Phi Delta Kappa in September of 1960, and a conference on Guidance and Counseling, jointly supported by the Cooperative Research Program and the University of Georgia, was held in January of 1961. In April of 1961, "upon the recommendation of the Cooperative Research Advisory Committee, a contract (was) entered into with Ohio State University for . . .a series of three research stimulation and development meetings on educational administration." (33) Later that year a research seminar was scheduled at the University of Wisconsin to "exchange ideas and to generate new ideas" in the field of mental retardation. Interestingly, this conference was referred to being ". . .the first of a series being planned by the Cooperative Research Branch. The ultimate purpose of (which) will be to increase the quantity of high quality research leading to practical solutions of major problems in the field of education." The reason for this discrepency between the dates at which the Cooperative Research Program "officially" supported its first conference on educational research (the Wisconsin conference on mental retardation) and its functional involvement in the conference game via the "joint support" route cannot readily be determined at this date nor are they germaine to this study. It is reasonable to assume, however, that the operational need became evident before an official policy could be promulgated and, in keeping with the tenor of the times, these needs determined what the policy was eventually to be, rather than visa versa. Another explanation, perhaps more realistic, is that the calendar year and the fiscal year for governmental operations do not coincide. The first conference in September 1960, did, in fact, fall in the 1961 Fiscal Year even though it was 1960 on the calendar. For the world at large a year runs from January through December, but in the peculiar universe of Washington, D. C. it runs from July through the following June and it is not always clear whether it is the fiscal year or the calendar year which is used in various references. Regardless of this uncertainty about calendars, however, the precedents which these early "developmental conferences" set were vital to the Arts and Humanities operations of that period. Both the concept and the format were ready-made and waiting and, clearly, the idea was neither invented, nor bastardized, nor skewed from its previously established purposes for the sake of specific needs in arts education. The precedent had been well established in other fields, the conference idea was evidently well regarded as a means of stimulating interest in specific research questions and, by 1963 when the first arts conference was held (on music education at Yale University in June of that year), no doubt remained that results useful for an evolving program could be obtained by this means.

The Panel on Educational Research and Development

In addition to those factors previously mentioned; such as the emerging federal interest in cultural matters, the strengthening of the U. S. Office of Education under Keppel's stewardship, and the expansion of educational research via the Cooperative Research Program, still another element bears on the series of art education conferences which were held between 1964 and 1966. During the early 1960's the scientific and technological community of the nation exerted an influence (intentional or otherwise) over a wide variety of governmental activities, including education in general and, surprisingly, education in the arts in particular.

Washington had been shocked in the early 1950's by the launching of Sputnik I and the educational establishment was heavily criticized for its failure to produce scientists and technologists in either the quantity or the quality to match the Soviet accomplishment. As a result of this national trauma the government increased its support of science and technology markedly; the National Science Foundation was founded to support research activity, the National Defense Education Act was passed to help train the needed manpower, and a Science Advisory Committee was set up to insure that the President would be kept well informed on critical scientific issues.

The President's Science Advisory Committee was chaired by the Special Assistant to the President for Science and Technology, and it was supported by full-time staff members who carried out the daily work of maintaining the committee's program. The committee itself, with the exception of the chairman, were part-time consultants, however, and they were convened only as their services were required. The business of this committee was complex and far ranging and, in order to assure equitable attention to all areas of their concern, a series of subcommittees were established. One of these subcommittees, called panels, was the Panel on Educational Research and Development, chaired by Jerrold Zacharias of the Massachusetts Institute of Technology. The committee, and particularly its chairman and a staff associate named Joseph Turner, were centrally involved in the first research conference in music education and also in the first such conference in art education. These conferences, at Yale and New York University respectively, set the precedent for most of the succeeding meetings and for this reason, if no other, the role of the Panel on Educational Research and Development warrants attention in this study.

As previously mentioned, the first research conference in any of the arts which was supported by the Cooperative Research Program was the 1963 Yale Seminar on Music Education. This conference preceded Kathryn Bloom's appointment by about a month; it followed Keppel's confirmation by only three months; it was separated from Heckscher's resignation by only three weeks; and it came almost at the middle of Cater's eighteen month tenure in the Office of Education. None of these persons are shown on the list of conferees or observers, however, and only Harold Arberg,who was then the music education specialist for the Office of Education, participated in the conference, though it was supported entirely by Office of Education funds. The explanation for this anomaly seems to be that though the Office of Education provided the funds, it was only peripherally involved in the actual planning of the conference activities. Kathryn Bloom's report, for example, notes that the ". . .interest of the Panel on Educational Research and Development--which advises the Commissioner of Education, the Director of the National Science Foundation, and the White House advisor on Science and Technology--was responsible for the Yale Seminar on Music Education. . . ." (26) This judgment is confirmed in Innovation and Experiment in Education, a progress report of the Panel, which reported that early discussions of the Panel lead to questioning "the lack of balance in Federal assistance to the arts as compared to science and. . .the question of whether curriculum reform as it developed in science education could be applied to the arts." It continues to say that the "Panel decided to urge an appropriate group to start a project and it chose music as the place to begin." Joseph Turner who was a staff associate with the Panel in the early 1960's acknowledged in a recent interview that he was responsible for the initial meetings which lead to the Yale Seminar, primarily through his personal acquaintance with Lionel Nowak of Bennington College's Music Department. It is interesting that, according to Turner, there were no music educators on the Steering Committee for the Yale Seminar and that the Panel, whose primary responsibility, expertise and authority was in science and technology, rather than the arts, was "the source of names" for that seminar. In defense of the Panel, however, it must be voted that they represented many diverse viewpoints including those of James Allen, who was eventually to become President Nixon's first Commissioner of Education, Jerome Bruner of Harvard's Center for Cognitive Studies, Fred Burkhardt of ACLS, Ralph Flynt from the Office of Education's Bureau of Research, Sister Jacqueline Grennan, then of Webster College, Sterling McMurrin, the former Commissioner of Education, and Ralph Tyler, who had served for two years as the Chairman of the Cooperative Research Advisory Committee. Jerrold Zacharias, who chaired the Panel, was the Massachusetts Institute of Technology physicist whose energies lay behind much of the highly tauted curricular innovation in the sciences. There were no acknowledged representatives of the arts on the Panel, however, and it seems likely that an unnamed outside consultants were called upon to identify participants for the Yale Seminar.

The first art education seminar was held some fifteen months after the Yale meeting and though Zacharias, Turner and Sister Jacqueline were once again involved and very much in evidence, their control over the conference program and the participant list had been sharply curtailed by developments within the Office of Education. The Panel had provided planning money for each of these conferences, even though Office of Education funds were paid for all of the direct conference costs and, needless to say, both agencies sought to have the dominant voice in determining how their funds were spent. By the time the New York University conference jelled Kathryn Bloom was firmly in control of the new Arts and Humanities Branch, however, and her influence was unmistakable and resolute. The Arts and Humanities Branch had, by then, been shifted out of the Division of Library Services and Continuing Education and into the Division of Educational Research. This division administered the Cooperative Research Act (through which the seminar was supported) and a direct line of authority and control was, therefore, in effect between this new unit in the Office of Education and the few scattered research projects which were then being supported in the arts--including the New York University seminar in art education.

It should be added, parenthetically, that throughout Kathryn Bloom's tenure in Washington, and regardless of the other responsibilities which she acquired along the way, she maintained a firm grip on research funds which had been allocated to the arts and humanities. It was her premise that, without funds which could be applied, immediately and directly, a small office buried in government is powerless in behalf of its constituency (as well as within government councils). A recent interview with Miss Bloom and Frank Keppel, after both had left the government, revealed that Keppel had suggested she maintain this fiscal control and leverage, even when it might mean functioning in more of an operational than a policy role. There is a certain uncontestable logic in this argument and perhaps the survival of the Arts and Humanities Program as an independent unit within the Office of Education was due, in part, to the tenacity with which this view was defended. At the same time, it must also be acknowledged that this concentration on the research in arts education was not maintained without sacrificing other, perhaps equally valid, means for influencing art education. With the passage of several education bills in 1965 a spectrum of new possibilities opened up which were undreamed of only months before. The Arts and Humanities staff, representing the only functioning arts specialists anywhere in the Office of Education, could have been transformed into a roving band of gadflies who were charged with capitalizing on this new legislation. Instead, they continued to concentrate on a comparatively small operational program in the Bureau of Research defending it against encroachment from any and all sources but rarely taking aggressive action to expand the beachhead which Kathryn Bloom carved out when she prevailed over the Panel on Educational Research and Development in the planning the New York University conference. The powers of hindsight are wondrous, however, and in 1964, when the New York University conference was gestating the veto power which Kathryn Bloom held was critically important. It established, once and for all, the central role which the Arts and Humanities Branch would play in such matters. That role was not to be challenged thereafter--except maybe once.

The Panel on Educational Research and Development was disenchanted over some aspects of the New York University conference, and shortly after its conclusion they tried to conduct their own art education seminar at Harvard, the details of which will be reported later in this study.

In spite of the contention between the Panel and the Arts and Humanities people, however, it would be unjust if the debt which is owed to that Panel were not fully acknowledged. They did, after all, assume the initiative for research and development in arts when there was no apparent intention of doing so within the Office of Education itself. To an extent unknown, and perhaps unknowable at this time, the transfer of the Arts and Humanities Program to the Bureau of Research may have been in response to this action and, if this is true, that debt is multiplied several fold. The successful experiences of the Panel in upgrading math and science education was clearly not translatable into arts education, however, and some of the causes for this rejection will be reported in later sections.

Arts and Humanities 1964-1970

As noted previously, the staff of the Arts and Humanities Branch expanded very rapidly in 1964, growing from two to seven professional people in a matter of months. Most of this staff came from outside of government but several were transfers from other units of the Office of Education. Interestingly, in the eight years between the 1962 appointment of the first staff member in music and this writing (summer, 1970) only fourteen persons have served with this program, and, in view of the high mobility in both the professions and in government service of this sort, it is a remarkably small number. It is especially true in light of the fact that five out of the fourteen served for a year or less and only two served for five years or more; Kathryn Bloom from 1963 to 1968 and Harold Arberg from 1962 to the present (1970). The staff members were designated as educational specialists in various fields and most had established professional reputations prior to their appointment in the Arts and Humanities Branch. Upon leaving Washington they returned either to universities or to foundations or, in one instance, to an educational laboratory. The following list spells out their responsibilities and the dates of their service with Arts and Humanities Branch Program.

Harold Arberg	music education specialist	1962-1968
	director	1968-1970
Kathryn Bloom	director	1963-1968
Irving Brown	theatre and dance education specialist	1966-1968
Junius Eddy	specialist in arts program for the disadvantaged	1966-1969
Martin Engle	humanities specialist	1968-1970
Richard Grove	art museum specialist	1964-1968
Harlan Hoffa	art education specialist	1964-1967
Esther Jackson	theatre education specialist	1964
Stanley Madeja	art education specialist	1967-1968
Chester Neudling	humanities specialist	1964-1965
Charles Mark	consultant on state arts councils	1964
Jack Morrison	theatre and dance education specialist	1965-1966
Lola Erickson Rogers	science museum specialist	1964-1968
Eugene Wenner	arts specialist	1969-1970

Four research or administrative assistants were also employed to support the professional staff and these young women were invaluable in maintaining the day to day operation of the program. Their duties ranged from drafting replies to inquiries, to maintaining the contract records, to standing in for the professional staff when they were otherwise occupied. Suzanne Dudley, Judith Cherrington Coffey, Helene Tucker and Esther Nichols occupied these positions at various times and, at this writing, Mrs. Tucker and Mrs. Coffey remain active in the program.

No one who was not a part of the Arts and Humanities staff can fully savor its tone during the "good years" from 1964 to 1968 but some hint of it may be captured in a brief description of the setting and the daily routine. The suite of offices which the Arts and Humanities Program occupied were fairly typical of those to which other Office of Education units were assigned. Kathryn Bloom had a fairly spacious, well furnished outer office, marred only by an uninspiring view of a wholesale grocery warehouse across the street and three floors below. Harold Arberg, by virtue of seniority and squatters rights, also had an outer office but all of the other specialists were assigned to the windowless inner offices which came to be known as "bins." These offices were across the hall from those occupied by Miss Bloom, Arberg and Richard Grove (whose office adjoined theirs but was not favored by a view of anything but four walls) and, in effect, there were two suites of offices separated by a racetrack corridor which completely circled the building like an inner ring. These bins were stark and cheerless, the separating partitions were metal and acoustically quite transparent, and the furniture was straight government issue. Sheer visual hunger drove most of the arts specialists who occupied these inner offices to add color to their walls and no one entering the building for the first time had any trouble identifying the Arts and Humanities offices. Posters, drawings, prints, photos and sometimes plain pieces of colored paper covered the walls like shingles and the effect was unmistakable, if not startling.

Each specialist shared a secretary and a research assistant with someone else and both the secretaries and the assistants had desks in an adjoining area. Each specialist also enjoyed the use of toll free long distance telephone service and many hours were spent nurturing the constituency by this means. Most of the specialists also traveled extensively in an effort to carry the Program to colleges or schools, or state departments of education or meetings of professional associations and sometimes it became a question of who, if anyone, was "tending the shop."

Internal operations--the classic form of bureaucracy which has evolved in governmental operations since the time of George Washington--frustrated all of the specialists some of the time and some of the specialists all of the time (which explains their short tenure) but, generally speaking, these frustrations were short lived, though always present in one form or another. The need to "beat the system," sometimes became almost compulsive and, happily, the system often proved beatable. If it had not been so vulnerable the Arts and Humanities Program could probably not have functioned but, needless to say, the staff were not especially popular with some of the functionaries, who were by-passed, over-ridden, or simply ignored in the process.

Job descriptions had been prepared for each specialist prior to appointment but, in effect, each had the liberty to build the job in his own image. This freedom to use a personal style in handling Program activities was probably as important as any other factor in the success of the total operation. One other characteristic also distinguished the Arts and Humanities staff from most others in the Office of Education and, for lack of a better term, it must be called esprit de corps. Shared professional concerns were often expressed (and sometimes resolved) in rush hour traffic, since several specialists rode into the office together in the morning and home together in the evening, and long lunches well away from the office routine were also not an uncommon arena for settling problems. The staff was, in short, a tight little band (especially after some of those lunches) who distrusted "the system" and who depended heavily upon one another and if they seemed to be somewhat apart from the rest of the Office of Education it was mostly a matter of choice. They identified, initially at least, with their constituency, rather than with the government, and it was only as they remained longer in the position that a more balanced sense of whom to represent and when, was developed. To represent the professional interests to government and the governmental interest to the professions equally well was a difficult assignment and perhaps one of reasons for the limited tenure of most specialists was the realization that the longer they remained a part of government, the more isolated they became from the professional concerns which had brought them into the federal service in the first place. It then became a choice situation and, for better or worse, most of the specialists eventually chose to return to professional activity outside of government lest they became too "federalized" to function effectively anywhere except in government.

The pinch in the federal budget after 1968 had a drastic effect upon the Arts and Humanities Program, in terms of both its personnel and its ability to support research activity in the arts, and Kathryn Bloom's resignation in 1968 after a year's partial leave of absence, surely contributed to this attenuation of the program as well. At this writing, the staff of the Arts and Humanities Program has been reduced, through unfilled resignations, from seven back to the two which it had in 1963, and its ability to support new research has been virtually wiped out. In light of this fact, the Camelot-like atmosphere of the period in which these conferences took place was all the more significant. Morale throughout the entire Office of Education was high in the mid 60's and that in the Arts and Humanities Program was especially so, relations with the professions and the professional associations were mutually reinforcing, and there existed a sense of buoyant optimism overall which may never be recaptured. The conferences which took place in this period reflected a feeling that all things were possible and thus was, perhaps, typical of the times.

By conventional measures of historical events, the years 1964 to 1966 are very recent indeed. In other ways they seem quite remote, however, and it is difficult to avoid thinking of them as part of another era. If the atmosphere in which these conferences took place seems dream-like by present day standards, however, it is only necessary to recognize that dreams and hopes are not unrelated and these conferences did take place in a most hopeful time. The proceedings and the recommendation can only be understood in this light.

Chapter III

THE CONFERENCE GAME

Between October 1964 and November 1966 seventeen conferences, seminars, and symposia relating to art education were conducted of which twelve were supported by the Arts and Humanities Program as developmental activities. One was underwritten by the Arts and Humanities Program through direct payment of costs from its operating budget, one was supported by another federal agency, one was funded by a foundation, and one by a non-profit corporation. These conferences were conducted in locales as far separated as Santa Monica, California and Belgrade, Yugoslavia. They were comparatively short term, most running two to four days, and attendance was strictly controlled; the largest having ninety participants, the smallest seventeen. In addition, a number of other meetings were "spun off" from the original seventeen conferences, creating a total of twenty-three sessions all told.

The number of individuals and institutions who were involved in these conferences suggests an extensive range in any of several dimensions. In the twenty-three meetings no less than 753 different individuals were involved representing, between them, 130 domestic colleges and universities, 9 foreign universities, 28 state education systems, 180 school systems, 22 museums, 11 federal agencies, 2 international organizations, 11 national professional associations, 13 state and local organizations, 11 institutes and laboratories, 6 foundations and 14 private organizations. Only three states (Alaska, Nevada and North Dakota) were unrepresented by either a college or a school system in any conference. The populations of these states rank fifty-first (behind the District of Columbia), fiftieth, and forty-fifth respectively and, at the risk of extrapolating beyond the data, it seems that a relationship might exist between the population of a state and the level of arts education which it supports. A complete breakdown of this data is listed in an Appendix to this study, which includes the names of all individual and institutional participants, the numbers at each conference, and pattern of their participation.

The following list indicates the title of each of the conferences, its dates, the name of the conference coordinator, and the location. Unless otherwise noted, each was supported by the Arts and Humanities Program.

1. Seminar on Elementary and Secondary School Education in the Visual Arts.

   Howard Conant, principal investigator
   New York University
   October 8-11, 1964, at New York University

2. Meeting on Art Education.

   Joseph Turner, conference planner
   Harvard University
   Sponsored by the Office of Science and Technology
   December 18-19, 1964, at Harvard University

3. Conference on a Longitudinal Study of Expressive Behavior in the Arts.

   Jack Morrison, principal investigator
   University of California at Los Angeles
   February 18-20, 1965, in Santa Monica, California

4. Research and Development Team for the Improvement of Teaching Art Appreciation in the Secondary Schools.

   David Ecker, principal investigator
   Ohio State University
   June 28 - August 27, 1965, at Ohio State University

5. A Seminar in Art Education for Research and Curriculum Development.

   Edward Mattil, principal investigator
   Pennsylvania State University
   August 30 - September 9, 1965, at Pennsylvania State University

6. Humanities and the Schools.

   Richard Miller, conference coordinator
   University of Kentucky
   Sponsored by Westab Incorporated
   December 9-10, 1965, at University of Kentucky

7. Uses of Newer Media in Art Education.

   Vincent Lanier, project director
   National Art Education Association
   December 13-17, 1965, in Washington, D. C.

8. A Developmental Conference to Establish Guidelines for the Teaching of Art Appreciation.

   Jeanne Orr, principal investigator
   Ohio State University
   January 15-19, 1966, at Ohio State University

9. A Conference on the Role of the Crafts in Education.

   Jean Delius, principal investigator
   State University of New York
   March 23-25, 1966, in Niagara Falls, New York

10. Conference on Instructional Television in Art Education.

    Edwin Cohen, conference coordinator
    Indiana University
    Sponsored by National Center for School and College Television
    May 2-3, 1966, at Indiana University

11. An Institute for Research in Art Education.

    Margaret Kiley, project director
    George Washington University
    July 5 - August 12, 1966, at the National Gallery of Art in Washington, D. C.

12. International Leadership Conference in Art Education.

    Charles Dorn, principal investigator
    National Art Education Association
    July 27-29, 1966, in Belgrade, Yugoslavia

13. Conference on Museums and Education.

    Charles Blitzer, principal investigator
    Smithsonian Institution
    August 21-26, 1966, at the University of Vermont

14. Conference on Curriculum and Instructional Improvement in Art Education.

Alice Baumgarner, principal investigator
National Art Education Association
September 20-22, 1966, in Washington, D. C.

15. A Conference on Advanced Placement in Art.

Bernard Arnest, principal investigator
Colorado College
October 13-15, 1966, in Colorado Springs

16. A Seminar on the Role of the Arts in Meeting the Social and Educational Needs of the Disadvantaged.

Hanna Rose, principal investigator
Brooklyn Museum
November 15-19, 1966, in Gaithersburg, Maryland

17. Aesthetic Education Conferences at the Whitney Museum of American Art and Rhode Island School of Design, conference coordinators Harlan Hoffa (in New York) and Manuel Barkan (in Providence).

Sponsored by U. S. Office of Education (in New York) and Ohio State University and Central Midwestern Regional Educational Laboratory, Inc. (in Providence)
January 20-21; July 24-25, 1967, respectively

How It Came About

The developmental activities program of the Cooperative Research Program was unique in several ways, not the least of which was that only invited proposals could be considered. The June 1963 Cooperative Research Newsletter spelled out the conditions under which such invitations could be issued as follows:

> The developmental activities of the Cooperative Research Program are to be viewed as stimulatory in nature, opening up new research and development problems for further exploration. The general purposes are (1) to increase the quantity of high quality research and development projects in particular areas of education, (2) to promote large-scale, collaborative attacks on unusually pressing problems, and (3) to enhance the competence of those engaged in educational research.

* * *

> Participation in these activities is by invitation only. A proposal submitted without such an invitation will not be accepted. However, if individuals or groups have ideas for developmental activities they may contact a member of the Cooperative Research Program. (34)

Application instructions for the Arts and Humanities Branch were prepared in late 1964 and though they were necessarily "not official, and for information only" they further amplified on the invitational nature of developmental activities by noting that the preliminary discussion must be with a staff member of the Arts and Humanities Branch, not merely with someone in the Cooperative Research Program, if it were to be an arts conference.

The developmental activities program clearly provided a vehicle for the Arts and Humanities Branch to assume the initiative in controlling the direction of its research support functions and, moreover, it offered an almost unparalleled latitude in so doing. In much the same way that Commissioner Keppel had grafted the Cultural Affairs Branch onto the research bureau and renamed it the Arts and Humanities Branch because "that was where money was," the Arts and Humanities Branch took hold of the developmental activities idea because it served the research needs of the arts professions better than any other vehicle which was then available. In neither instance was there an assumption that either research, per sé, or conferences, as such, represented the only means of proceeding. In the context of the times it made sense, however, and, more importantly, it offered much needed professional visibility to the newly established Arts and Humanities Program as well as an opportunity to involve a maximum number of people at a minimum cost to the total Cooperative Research Program budget.

The invitational nature of these conferences and seminars was crucial to their success, however, since the conference theme, the planning phases, and the participant list were controlled, or at least strongly influenced, by Arts and Humanities input.

The operation usually followed somewhat these lines. Either someone on the Arts and Humanities Branch staff or someone in his field developed a conference idea which seemed to promise a fresh insight into a critical problem. In some instances it was a combined effort and, in more than one case, the conference idea was only accepted after a considerable amount of back and forth haggling between the principals. Once framed in an acceptable format, the entire Arts and Humanities staff considered the idea, the defense of which usually fell to the person who brought it up in the first place. If it was approved at this juncture an invitation for a fully developed proposal was issued and, when this proposal was received, it was re-evaluated and put through the normal channels of internal and external review, processing, and contracting.

These evaluations and approvals established the base line for further activity and, normally, they were completed several months before the conference was convened. Between the signing of the contract and the opening session of the conference many critical decisions had to be made. These related to the overall conference calendar, the participant list, staffing patterns, site selection, papers to be presented, conference evaluation, transcribing and recording, the preparation of the final report, and an infinite variety of details regarding travel, accommodations, required services and relations with cooperating institutions. The bulk of this responsibility fell on the person who had been designated as the "project director" or "conference coordinator." In most instances, however, a planning committee was also set up and several meetings of this group were convened well in advance of the conference to advise the project director. Needless to say, a member of the Arts and Humanities staff invariably monitored these sessions to make sure that the governmental interests were represented and accommodated.

After the conference adjourned and the last of the participants had boarded their planes for home the conference coordinator was left with the unenviable task of assembling a report which reflected the substance of the conference which had just concluded. The wreckage in which he invariably found himself may have included watery ice buckets, dirty coffee cups, a hangover, some unaccountable bills from room service, reel after reel of audio tape, five hundred pounds of audio-visual equipment, undecipherable jottings which presumably recorded discussion group recommendations and, last but not least, a firm resolve to never, but never, become involved in anything remotely resembling a conference again. Eventually, however, the proceedings were assembled from the tapes, the transcripts, and the written record. Because the coordinators typically (and appropriately) felt the need to produce documents which gave full cognizance to all opinions expressed, however, their reports were often so dense as to be impenetrable to the uncommitted. As archival material, representing the complete record of a conference, they were both invaluable and irreplacable but as clarion calls to action these reports have proven resounding duds. In those instances where a popularized version of the report was prepared, as with the Penn State Conference or that on the Arts and the Poor, a greater readership probably occurred but even here it would be difficult to prove that they stimulated new research efforts to any appreciable degree. Nevertheless, a recent search through the lists of approved projects indicates that no less than sixteen proposals were written and accepted by conferees in the period following the conferences and it is reasonable to assume that at least some of these may have been attributable to the conference participation.

The Non-Consequences

If the Arts and Humanities staff in Washington expected a great flood of research proposals following these conferences they must have been doubly disappointed; first, because no such flood occurred and, secondly, because the federal trough went dry at just about the time when the maximum payoff in proposals might have been expected and, even when new research interests were stimulated, the Arts and Humanities Program was incapable of supporting them.

A related issue has to do with whether the Arts and Humanities staff was overwhelmingly committed to research as the panacea for all educational problems. A recent letter to Francis Keppel seeking this judgments on this issue asked him, specifically, "what factors affected the decision to place the Arts and Humanities Program within the Bureau of Research and, then, what influenced the decision to retain it in that slot after new legislation was passed which thrust many divisions in all bureaus into decisions affecting the arts?" His reply was provided in an interview several months later and, as previously indicated, he offered a Willy Sutton-like explanation saying, in effect, "that was where the money was."

Government programs in education, then as now, rarely provide discretionary funds and most legislation is written in a manner which prevents the application of appropriations to unpredesignated problems. In 1964 the arts and humanities were clearly "unpredesignated" anywhere in the Office of Education and Keppel's insertion of the Arts and Humanities Branch into the Bureau of Research reflected his judgment that (1) without money to implement educational change no change is likely to occur and (2) the funds available through the Cooperative Research Program offered the best immediately available source of money to initiate changes in the way the arts and humanities were taught. This attitude prevailed and had proven sufficiently effective by the time Keppel resigned so that the Arts and Humanities Program remained in that bureau throughout its entire history. At the same time, it also planted the faintly subversive idea that expediency rather than any unvarnished faith in research was responsible for that decision and this idea unacknowledged though it was, colored a great many subsequent decisions--not the least of which was the recruitment of staff. The Art and Humanities staff were obviously not brought to Washington because of their exceptional research abilities nor because they could apply computer-like precision to the many very real issues in arts education. Moreover, the context in which they operated was not one which demanded a vigorous research orientation nor, in fact, was pressure ever applied to impose a more hard-nosed attitude on this staff.

In the final analysis, it must be admitted that there was no trauma at 400 Maryland Avenue, S. W., because some conferences which were supposed to stimulate research in the arts did not always have that effect. The effects which they did have--those of rubbing strangers together in the hope of building professional fires, or of rattling the bones in various academic closets--were most often enough to dry those tears of disappointment which may have flowed or to still the outrage which might otherwise have been heard.

The Way It Was

A standard conference format has evolved over a period of years, if not centuries, and though it may not have been consciously patterned after that of the classroom, certain similarities of size, of patterns of attending and responding, and of time utilization are inescapable. Typically, the art education conferences were attended by thirty-five to forty participants, the conference calendar incorporated recesses of various sorts, a range of large group and small group activities were planned to provide a variety of patterns of participation, the setting was chosen for its isolation from outside distractions, a pre-determined task or function, in which all participants had a stake, was commonly accepted, and one individual played the role of "teacher," although he was usually called the conference coordinator.

A characteristic pattern of social dynamics also became classic in these conferences. In this, the participants will have arrived at the conference site throughout the afternoon and evening of the day preceding the conference. They check in at the conference hotel, unpack, scan some of the literature which had been sent to them earlier (feeling slightly guilty that they had not done so previously), and then they gravitate, like swallows to Capistrano, toward the bar or whatever reasonable substitute may exist--a lounge, the lobby, or a panoramic view of the setting. Experienced conference planners try to locate a setting in which the bar overlooks a panoramic view, thus satisfying both the lookers and the drinkers in one fell swoop. In any event, as the conferees make this ritual pilgrimmage in search of a familiar face, or a cold glass, or both, he will almost invariably come across a colleague whom he is surprised to see there. He is surprised either because the colleague is obviously too young or inexperienced or naive or downright stupid to contribute much to such an august gathering; or perhaps because the colleague stands so high in his profession that his attendance at conferences such as this seems out of character; or perhaps because the colleague, however competent he might be in his own area of specialization, seems to be totally in the wrong ball park. The response to each of these situations is also typical. In the first case, it is to wonder anew about the wisdom, judgment, common sense, or general capacity of whoever it was that put together the participant list or perhaps, to wonder whether some of the younger members of the profession might be gaining on him with unsuspected speed. In the second instance, the response is also likely to be two-sided; first to be flattered to be included in such august company and then, on second thought, to feel some momentary panic about his own contribution in such a gathering. He may also wonder whether this giant in his profession may be slipping a bit. In the third instance the response may be to go back to the room to reread the letter of invitation, wondering all the while whether he is in the right place, or at best, whether something had been overlooked in that next to the last paragraph of the letter of invitation. The point of this hypothetical psychodrama is that even before the conference begins and before any given participant says as much as "hello" to anyone else, unexpected and unintended tensions may already exist in the minds of some participants.

Act two of the preconference drama takes place after a small group of previously acquainted participants have gathered at the local watering hole and exchanged some pleasantries and a bit of professional gossip. The opening wedge for the next gambit comes when one of the group admits that he has not the foggiest notion what this conference is supposed to be all about, that he wonders what-in-hell he is doing here in the first place, and he seriously doubts whether anything will come of it anyway. The setting may change (sometimes it is at breakfast before the opening session) but, invariably, someone says something of that order before the first session of the conference, and, when it happens, it has the effect of directing the attention of this casually assembled group to the coming events and of coalescing them, even before the first session opens. The opinions, beliefs and judgments which are then voiced, often cause attitudes to gel and, as a result, this group may keep its identity throughout the subsequent sessions. In short, it becomes one clique of conference participants and, at adjacent tables, other such groups are also forming. These assemblages do, of course, shift somewhat during the conference; some new members are attracted and some of the original group may drop away, but the existence of groups within groups at any conference must be accepted as a fact of life. It affects the general tone of later discussions and this prevailing attitude, needless to say, cannot help but color the outcome whether in print or in the minds of the discussants after they leave.

Then the conference begins; most often with a keynote address intended to inspire and a "charge to the conference" intended to instruct; the former delivered by the most prestigious available dignitary who can make any kind of sense of the topic and the latter by the conference "ringmaster." Following this, a series of other, more or less, formal addresses may be delivered or perhaps small groups are formed, under the nominal direction of a discussion leader, for more active consideration of the topic.

These discussion groups are often the lifeblood of a conference but, for several reasons, they are not unmixed blessings. First, because their full flavor is difficult to recapture for the printed conference proceedings, the long range impact is minimal and usually limited to those who participated. Second, because the discussion group assignments are usually predetermined before the conference begins, they rarely, if ever, coincide with the informal groups which were characterized as "cliques" in the preceding paragraphs. This means that, in effect, two discussion groups are underway simultaneously, one formal and one informal, one recorded (hopefully) and one totally unrecorded. The other side of this coin is that such parallel groupings do afford a crossover between the formal groups which would be difficult to attain otherwise.

Within the discussion groups at most of the conferences the first session, and perhaps the first two or three, are often fruitless in terms of significant output. They have been called "cathartic sessions" and the term is undoubtedly appropriate on several accounts. They are filled with bombast, functional irrelevancies, and status jousting. Once past this point, however, the discussion groups move at a steadily increasing pace toward their closing meeting. At this last session, almost miraculously, everything seems to fall into place and not one such group out of all the art education conferences failed to achieve some sort of closure in its final session. A small lesson in social dynamics seems evident from this fact.

Differences and Similarities

The seventeen conferences under consideration have been referred to as though they were virtually uniform in size, format and duration, but this is only marginally true. The schoolish format previously mentioned was characteristic of most conferences, but there were deviations from this pattern in a number of cases.

The Ecker Art Appreciation activity, as an example, extended throughout an entire summer instead of the usual three or four days and so did that on the Museum and the Art Teacher. These two were also different from the other conferences, and from each other, in other ways. The former was a developmental activity in the purest sense of the word, involving a small team of carefully selected scholars and researchers who worked for eight weeks on the preparation of foundation papers in art appreciation. The latter was, in some measure, a training activity in which selected teachers were brought to the National Gallery of Art in Washington for six weeks to explore the feasibility of using a museum as a teacher training site. In the course of this experiment the teachers, were of course, trained (in addition to being the subjects for the experiment) and, when it was over, the only real criteria for its evaluation was whether their teaching had been influenced by the process. Neither of these developmental activities, then, fell into the classic pattern which Thomas Clemens called "revival meetings."

Most of the other conferences had their peculiarities also, though all were somewhat alike in general format. The objectives of the Penn State Conference, the New York University Seminar, and the Symposium on the Crafts, for example, consciously and intentionally, injected the "real art world" into that of art education by offering an audience of art educators to artists, critics, and historians. The media conference sought to do the same thing with audio-visual specialists of various persuasions including film makers, communications theorists, and technological specialists. The aesthetic education conference and that on expressive behavior made particular efforts to confront behavioral scientists and arts people with each other in the hope that some sparks might be struck. The Belgrade Conference and the one on the Arts and the Poor had political overtones, however unintentional, which were unmistakable and which differentiated them from those in which only aesthetic or scholarly or pedogogical issues were discussed. The Supervisors Conference was intended to help city and state school art administrators interpret and apply research findings and, in this sense, it had both training and a dissemination functions.

These then, represent some of the more evident differences between the various conferences which can be deduced from the conference structure or the stated objectives. The recommendations which are stated in the final reports and conference proceedings will, of course, present other more radical differences, and they will comprise the succeeding section of this report.

On the matter of similarities, enough has been said about organizational norms and social dynamics so these matters need no further amplification. Suffice it to say that the one essential fact that linked all of these diverse activities together was that none was intended to stand alone. Regardless of differences in purpose or pattern, each of the conferences was intended to be an interim step, a facilitating mechanism, an instrumentality for something beyond the conference per sé. That "something beyond" was originally intended to be a well mounted and coordinated research effort but this ideal might have been unrealistic, even in the years when idealism was fashionable, and it is surely a vagrant dream today.

Some benefits may yet be salvagable from these conferences, however, and to the extent that recommendations which were intended to serve research goals can be turned around and given new meaning in other contexts, some good may still be realized. Each of the conference reports concluded with a series of recommendations which were unavoidably isolated from those of every other conference. Certain similarities exist between these recommendations, however, and though they may seem frail, vulnerable and too easily ignored when read singly they again in strength when seen in conjunction with one another. The intent of the remainder of this report will be to isolate and recombine those shared and mutually reinforcing recommendations which the various conference reports contain.

Chapter IV

THE EFFLUENT

Each of the conferences triggered more or less specific recommendations for further inquiry, for new programs, or for additional dialogue, and they represent, in toto, a veritable flood of suggestion for the redress of grievances in art education. It might be said that their effect was more cathartic than functional, however, since few specific proposals for research, curriculum development, program analysis, or new instructional strategy can be tied directly to these recommendations. In spite of this fact, the conferences can scarcely be faulted for a lack of ideational fluency or for a failure to elicit heartfelt, and often passionate, pleas for educational change in the arts. This much they had aplenty and if their long term impact has been less than once predicted the fault is not a shortage of material with which to work.

This chapter will identify those recommendations which were repeated in several reports, on the assumption that these suggestions represent some of the most pervasive and all-encompassing needs of art education. It will also set forth a most programmatic evaluation principal, based on the perpetuation of conference activity in subsequent events. This standard, more than any other, has served as the criteria for judging the effectiveness of conferences though its existence has rarely been acknowledged.

The Perpetuation Principle

Most of the proceedings and reports which emanated from these conferences carried the seeds of their own self-perpetuation within them and, had it been otherwise, they would have been dubbed failures from the outset. The seeds of self-perpetuation and the facts thereof are not the same thing, however, nor are the means to realizing such an affect always clear, nor, in fact, are the patterns of change constant from one set of circumstances to another. For example, no relationship seems to exist between quantitative input, such as the size of the budget or the number of participants, and the long term impact which may have been realized, and it is equally difficult to set up generalizable criteria by which all of the conferences might be evaluated. One generalization can be made, however, and it is that a conference of the sort under discussion is successful to the extent that it is self-perpetuating or that something lives on after the conference itself is over. Contrarily, it may be called unsuccessful if it evokes nothing beyond itself. Such a definition of success could probably be applied to society at large or to life itself if one were to be philosophic about it but, if so, it only serves to demonstrate that man will grasp at any means, even a conference, to cast his shadow on future events.

If judged by the principle of self-perpetuation, some of the conferences in art education were clearly more successful than others. The Whitney Museum Conference, for example, was the first in the aesthetic education series and it was short, small, and inexpensive. It has had a continuing impact on arts education, however, and the events which were then set in motion have continued to develop in the succeeding years. CEMREL, the educational laboratory in St. Louis, picked up the idea and it has proven to be one of their most successful efforts; a fact amply demonstrated by their unprecedented long term contract with the Office of Education's Laboratory Division to continue the program. The Colorado Springs Advanced Placement Conference was also supported by a comparatively small grant and attended by a relatively small number of people. Yet, it resulted in an acceptance of the advanced placement idea in art by several cooperating groups, including Educational Testing Service, the JDR 3rd Fund, and the National Arts Endowment. They are, at present, cooperating in the support of a full scale national testing program which is expected to be fully operational by 1972. The TV guideline conference also falls into this category since it did, in fact, produce a publication entitled Guidelines for Art Instruction through Television for the Elementary Schools. Whether these guidelines have had much impact on the many locally produced instructional television programs in art is debatable. What is not debatable, however, is the currently on-going production of thirty art education programs in art by N.I.T., the sponsors of that original conference. Their continued interest in art education may be attributable to many factors but one of them, almost certainly, must have been their sense of success with that first conference.

Such examples, if taken by themselves, might suggest that the smaller the input, dollarwise and peoplewise, the greater the output over the long haul. In addition to their smallness, however, these meetings also shared one other quality; all three were clearly goal directed. In the Advanced Placement and the Aesthetic Education conferences, as well as that on TV guidelines, the objective was clearly to set up a new kind of program and the means used was to assemble a group of carefully selected persons for that particular purpose.

Other conferences, the Cambridge session for example, or perhaps the Morrison Conference on Expressive Behavior, had no such specific goals in the proposal nor, it is safe to say, did they exist in the minds of most participants either. The same could also be said for the NAEA Conference on Newer Media, or the second Ohio State Conference on Art Appreciation. In none of these instances was there an operational goal and, as a consequence, none of them created much of a ripple beyond the immediate conference scene. In short, they did not perpetuate the ideas they sought to advance. They failed to marshal resources or to mobilize the profession in pursuit of professionally significant goals and by this criteria they did not accomplish their purpose. For most of the participants, to say nothing of the profession at large, the influence of such meetings was obviously short lived and, even though the conference itself may have been both enjoyable and stimulating, its intended purpose did not often survive the flight home. Some conferences, like some fish, do not travel well.

The lack of specific operational goals does not, in and of itself, diminish the value of a conference, but where such goals are absent it certainly means that evaluation must be in other, more indirect terms. Those conferences which were deemed successful in the preceding paragraphs were clearly goal directed and they can be easily evaluated in terms of their success in reaching those goals. Others may best be defined as boundary-breaking conferences, and both the New York University and the Gaithersburg Conferences fall into this category. The planners of these conferences conscientiously tried to build both a program and a roster of participants which would bring together differing views of a common problem. The intent was to stimulate fresh thinking and a free exchange of ideas, with the underlying assumption that no one point of view was sufficient unto itself. To the extent that the exchange continued after these conferences had adjourned they, too, may be judged successful. On the other hand, when the Panel on Educational Research and Development set up the Cambridge conference there was an evident intention to impose the successful methods of innovation from science education on art educators and it bombed out, in part, because of the heavy handed paternalism which was involved. This meeting, in addition to the New York University seminar, the several museum conferences, the crafts project and others, were highly successful in another way, however. They initiated a tentative, much needed and still imperfect dialogue between art educators and representatives of the art world outside of education; art critics, art historians, craftsmen, museum people, and studio artists of various persuasions. Imperfect and tentative though it may be, it was a beginning, and, on that account alone, a forward step must be acknowledged.

A third cluster of conferences were less than wholly successful because factors which were separate from the conference itself intruded. In these, the goals often seemed close to realization by the closing session but, as time passed, that sense of success faded under pressure from external events. The classic example of this was the Belgrade Conference. The promise of increased international cooperation in art education was unmistakable in the summer of 1966 but it had whithered badly by 1967 and it was a totally dead issue by 1969 when the International Society for Education through Art (INSEA) held its triennial congress in New York. The opportunity for international leadership in art education which the American's had shown in Belgrade was impossible to maintain in the presence of the image of America which our foreign policy evoked in many places around the world.

To a lesser extent, the initial promise of the Penn State Conference was also eroded by these same forces. Each participant at this conference was expected to prepare a research proposal which could be submitted to the U. S. Office of Education. Mattil's final report incorporates the abstracts of fifteen such proposals, and though almost every art educator who had a demonstrated research interest was at this conference only a few were successful in their efforts to obtain the support they requested. Timing was, of course, a factor in this disappointment because the much touted ability of the Arts and Humanities Program to support research all but evaporated shortly thereafter in the face of changing of federal priorities. In spite of this, however, the Penn State Conference has probably had a more lasting effect on art education than all the others combined, the principal reason being the meaty character of the seminar report and its wide distribution through university channels. Five years after that seminar the report was still being distributed regularly for use by graduate students at Penn State and other universities. In addition, the sequence of events which eventually led to the Aesthetic Education Program were also initiated at Penn State and high marks are warranted on that account also.

The output of the 1967 Gaithersburg Conference on the Arts and the Poor also fell on somewhat sterile ground because of poverty in the poverty programs of government. In spite of this, two of the programs which were reported at this conference did receive additional support after the conference and two others "moved more directly into the educational mainstream" on the basis of contacts made at the sessions. These four programs were already established, however, and their earlier success was the reason that their participation had been solicited in the first place. In the first two instances, the high professional stature of the program directors (Budd Schulberg and Dorothy Maynor) provided a sort of bond or warranty for the investment, however, and the other two were both embedded in governmental agencies. In spite of these benefits, and a few others which were more serendipitous than intentional, no significant impact beyond the participant group has yet to be reported and, under existing circumstances, it seems unlikely that the poor will receive much art or that the arts of the poor will receive much research attention. Neither art people nor poor people seem terribly high in current federal priorities and woe be unto the artist who is also poor.

Obviously these conferences seem to differ markedly when judged according to the perpetuation principle; some remain vital and vigorous while others are doornail dead. Such judgments are only valid on the basis of that single scale, however, and other judgments might be reached if the material which now lies dormant in the conference reports could be broadcast more widely, or if the recommendations from each conference could be related to those of others in the interest of multiplying their impact. The following section will isolate four clusters of recommendations which were repeated in several conference reports. These clusters of concern relate to teacher training, interdisciplinary interest, direct confrontations between students and bona fide art or artists, and, finally, audio visual needs for arts instruction. Collectively, they represent a sweeping mandate for change in art education for the next decade.

Remaking the Teacher

One recommendation, above all others, seemed to persist throughout the conference reports and, though it was phrased in various ways, the intent was unmistakably the same. The central point in this recurrent theme was that art teachers, as presently trained and under current conditions of employment, are unable to present the world of art to their students either accurately or adequately. Such a view might have been predicted solely on the basis of participant selection (many of whom were artists first and educators second, if at all) but if this is the case, it must also reflect such an intention on the part of the conference director and his planning committee, who were responsible for selecting these participants in the first place.

Harold Taylor, who edited the proceedings of the Kentucky Humanities Conference, has captured two aspects of this recommendation which were most often repeated in other reports and he does so in a characteristically clear and concise manner. He writes as follows:

> The most general suggestion, and one which kept coming up in the discussion, was that educators needed to break down the distinction between art as an academic subject and art as it is practiced by artists. Whenever art is taught, unless it is to be mistaught, the teacher should be an artist. That is to say, he should be a person whose education and experience has involved him in creative work and performance in the field in which he is teaching, whether or not he has actually been a professional in creative work or in performance.
>
> The professionals should be related to the universities, schools, and colleges in every way possible, as performers and teachers, so that students can be brought directly in touch with the living arts as they are practiced by genuine artists.
>
> This means, among other things, at least two main courses of action for educators: First, the reform of teacher education programs to give enough time and curriculum in the student's schedule to allow for the full development of his interests and talents in the arts; and secondly, the appointment of practicing artists in all fields to the faculties of the colleges of education. Either do this or authorize joint appointments to the colleges of education and the art, music, theatre, dance, painting, sculpture, and design departments, so that promising young performers and artists can learn to teach the arts while they are learning to work with them. (80)

In subsequent paragraphs he develops this theme and makes a variety of suggestions for its implementation. These include the use of advanced students to teach beginners in a field (which is nothing new for those universities where teaching assistants are more visible than faculty members), touring groups of student artists, comparable to intramural athletic teams, who might visit each others campuses for exchange performances or exhibits, and training in the writing of reviews using works produced by fellow students as an alternative to merely studying the professionally written criticism of professional performers, neither of which are endemic to the student culture.

The New York University conference report, written by Howard Conant, also mentions a similar concern in the Summary of Recommendations when it notes the need for:

> . . .the development of a comprehensive plan by which artists (both acknowledged professionals and those who are lesser known), art scholars, and leaders in other disciplines could serve art education as teachers, consultants, innovators of curriculum guides, institute and workshop leaders, and in various other capacities. One aspect of this plan, which was spelled out in more detail, was the creation of a training institute for a nucleus of some fifty carefully chosen art teachers who would be intensively educated in twentieth century visual culture by a team of ten or twelve master artists and scholars representative of the major visual art fields. The fifty art teacher/students would, in turn, be expected to set up similar training institutes in their own communities, with the hoped-for eventual result that a significantly large segment of the total population would develop a profound understanding of the major masterpieces of twentieth century visual culture. (31)

The New York University Conference also established many precedents for subsequent meetings, at least one of which warrants attention here. Conant carefully balanced his participant list to include artists of high stature such as Motherwell, Segal, and Frankenthaler, critics and theoreticians of the order of Buckminster Fuller and Harold Rosenberg, art historians such as Arnason and Hope and Goldwater, powerful government figures including Roger Stevens, Kathryn Bloom and Jerrold Zacharrias, a clutch of innovators in other fields of education such as

Lionel Nowak and John Mays, and a handful of aggressively bright young minds including Noel McKinnell, Zelda Wirtschafter and Karl Linn. The defensive team of art educators included Edward Mattil, Frederick Logan, Charles Dorn, Victor D'Amico and, of course, Conant himself.

Everyone arrived with the double intention of pointing out what was wrong in art education (including, incidentally, the art educators) while, at the same time avoiding any of the blame. The art educators were both outnumbered and outgunned, however, and when the cry went up that the main thing wrong with art education was art educators they were outshouted and finally outargued as well. It was postulated that if art was good (everyone agreed on that much, at least) and much that passed for art education was bad (almost everyone agreed to this too), then the art educators must bear the burden and the blame. It then followed that since art was good, art education was bad, and art educators were the villains in the piece, that artists (who were more actively engaged and more sensitively involved in the goodness of art) should take over all of the art instruction in all of the schools. Reality soon reared its ugly head, however, when those who had criticized the art educators envisioned themselves facing thirty-five or forty junior high school students all day every day. The happy art of comprise soon prevailed and it was concluded that, since artists who taught full time would soon cease to be artists, the best approach would be to remake art teachers as nearly as possible in the image of artists. That, then, is how the recommendation for reshaping the face of art education first emerged from the New York University seminar and, since the same logic and circumstances prevailed at subsequent conferences, it also explains the frequency with which similar recommendations emerged from these later sessions.

Teacher training recommendations such as those made at New York University were geared to the notion that the sole function of art education is to teach the making of art products and, in light of current practice in the field, this is not easy to argue against. All art instruction does not take place in a studio, however, and the behavioral model of the producing artist was not the only possibility which was suggested in other conference reports. The two museum conferences, the Kentucky Humanities Conference, and the two Ohio State sessions on art appreciation opened the door to using art historians and critics or museum personnel as teacher models. Jerome Hausman served as the conference evaluator for the pilot teacher training program which was conducted at the National Gallery of Art in 1966 and he concluded one section of his report by noting that "as a result of the program, each of the participants could give wider meaning to the assertion that there are alternative patterns (or models) of content 'organization' for the teaching of art." (14) Other paragraphs of that section, as the following quote indicates, emphasized the importance of conceptual learning in art education, even when acquired in the service of studio performance.

> The Museum and the Art Teacher gave emphasis to the fact that there are alternative patterns (or models) of content organization. One has but to look to the variety of projects as demonstration of these alternatives. The teacher of art must always make choices as to the structure within which he views objects, ideas, and events. For the teacher who makes use of the resources of the museum, there is the adventure of viewing objects as they exist "here and now." What remains is the creative task of generating meaning and significance from the objective data at hand.
>
> Whatever the mode or structure of organization, teachers need to pay particular attention to the mastery or types of knowledge that they wish to foster. Thinking, in visual as well as verbal terms, involves creative adaptation; our reasoning cannot proceed far without concepts and judgments. For the teacher of art, questions of "knowing that, knowing what, and knowing why" pose a continuous challenge. One of the outcomes of the project was greater awareness of the various levels at which a teacher may organize and communicate knowledge about art. (14)

In a larger sense, the Penn State Conference also produced a recommendation which emphasized conceptual learnings in art, although of a somewhat different order. The first published suggestion for an institute devoted to the systematic study of aesthetic education is found in the final report of this conference. (61) The research and development center to which Mattil then referred is now an operational program at the Central Midwestern Regional Educational Laboratory and its emphasis is clearly that of providing general education in the several arts rather than narrow preprofessional training for a restricted number of highly selected students. As such, it is comparable to the study of literature, rather than creative writing, and the behavioral model of the producing artist, regardless of his medium, is clearly less appropriate than that of an informed and aesthetically responsive scholar, critic or patron. The 1970 edition of CEMREL's Basic Program Plan: Aesthetic Education establishes its educational function in a broad social context and notes that,

> The charge that aesthetic education places on general education is becoming increasingly clear. The schools most systematically help to develop individuals who through sensitive judgment, criticism, evaluation, and manipulation, and who, provided with alternatives and informed aesthetic sensitivities will take part in reshaping the aesthetic and cultural climate of our society. Because the development of such individuals will have social consequences, and because our society aspires to be democratic, aesthetic education should reach the greatest number of individuals. (5)

This charge to educators in the various arts, offers still another facet to the reconstituted image of what an art teacher should be. In addition to behaving like an artist and having a scholar's command of the concepts of art, the teacher is also admonished to apply these sensibilities to the broadest possible audience in behalf of the highest social and cultural values.

Detailed and specific recommendations cannot be counted among the high points when one reads the final reports of these conferences and those sections which pertain to the training of teachers are scarcely less oblique than others. What is lacking in detailed proposals is made up in the sheer numbers of the recommendations, however, and the eloquence with which some were made commend them to a more detailed reading. Among the best of these is the following which is found in the closing pages of the Gaithersburg conference on the Arts and the Poor.

> If the conference has been successful--as I believe it has been to an eminent and noteworthy degree--part of that success lies in having defined an agenda of tasks to be undertaken for the future. In that sense, our success is defined by what we have been able to state needs yet to be done. At least some of the most general categories of such tasks can be specified.
>
> 1. We need, first and above all, to persist in our common dedication to the importance and meaning of the arts in human experience and to seek to make that meaning an important and central part of the lives of very many more people. That common dedication that brought us all here is the sine qua non of any future effectiveness we may have. We owe it to ourselves and to the cause to persist in this dedication.
>
> * * *
>
> 2. It is to be fervently hoped, too, that the same generous spirit manifested toward the plurality and diversity of ideas that came forth from representatives of the different portions of the art world during the conference will be manifested when selections of some out of the many proposals for art programs are made. Surely some must fall by the wayside or be deferred out of preference for others. But if those others are among the many diverse kinds of things that we have tended here to agree are worthy, then there can be little cause for complaint, however much one or another individual may be personally disappointed. This pluralistic generosity will be one of the most publically significant ways in which members of the art world can support each other.
>
> 3. Urgent, too, is the need for those persons whose tastes and sensibilities have been cultivated and refined, and who have come to know what real involvement in the arts can do for people, to remember that much of the adult public is seriously culturally deprived in these regards; that it has had little or no chance to come to appreciate what art experiences can bring; that its usual attitudes of Philistinism and its usual "bad taste" and "vulgar

> preferences" represent its form of cultural deprivation. No good will come from attacking these attitudes of indifference and hostility to art, if that attack is not accompanied by a positive program to "bring the message" to underprivileged adults and find ways in which they too can come to relate to art more meaningfully. The same prescriptions or models of how to deal with underprivileged and deprived children can be applied, in their appropriate locales and times, to the reeducation of deprived adults, so that they too can come more fully to share with persons already involved the experiences and their resulting values and utilities.
>
> 4. We need, crucially, vitally, above all, to find out, through sound research and evaluation, how good our ideas are, and, when and if their worth is established, how can they best be disseminated and multiplied so as to reach the widest possible audience. In this concern for wide dissemination, we must remember that our single best and perhaps only significant chance at really widespread influence lies in converting the schools into environments and organizations conducive and amicable to the idea that arts are vital to the life of children, adults, and societies. (76)

The last of these, that relating to the need to "find out through sound research and evaluation how good our ideas are. . ." should properly underlie all of the recommendations in the various reports and perhaps, by implication, it does. If such a statement appears uncommonly well said in this report, it should also be noted that in more than a few instances it was not said at all--except by the most covert of implications. Pitifully few of the reports have specified either programs or evaluative techniques by which their global recommendations could be judged and, all too often, their educational viability calls for an act of faith on the part of the reader. One can not doubt the good faith in which the recommendations were made but the developmental activities program was, in fact, an integral part of a federal research enterprise and one's faith, however heartfelt, might be made more objective under these circumstances.

Morrison's report was one of the handful which did provide specific recommendations bearing upon the teaching act and, because it demonstrates uniquely well how specific research questions can be flushed from the underbrush of conference proceedings, it serves as a good model for examining other reports.

> Two events were identified in which teaching does occur and which teachers can learn to use. The first is the previously mentioned "something" which transpires between student and teacher or between therapist and client when a creative experience in working for an expressive act occurs for the both of them. Both student and teacher experience a personal change of a sort that is deep and lasting. They have learned something together. Perhaps this is the basic ingredient in the apprentice-master experience. Through research the nature of this transaction should be more fully understood and made available to the artist-teacher. The significance of this event for teaching in the arts is hard to over-estimate.
>
> A second finding of significance for the growth of the artist was reported. On tests, artists have shown their "sensitivity" on scales that would indicate an extremely neurotic or pre-psychotic if not psychotic individual. Unlike a psychotic individual, however, the artist is high on "ego-strength" whereas the psychotic is low. The implications for the education of the artist, then, is clear. During his growth, he must encounter experiences that deepen his sensitivities and strengthen his ego. Fortunately attention is beginning to be paid to this in the literature on creativity, but educational research clarifying the process to the point of changing curricula as well as teacher preparation is desperately needed. (66)

If these suggestions seem to be more precise than others however, one cannot help but note with special regret that they have not been developed as research questions in the intervening years.

No other question so dominated these conferences as that of teacher capability and none has proven less susceptible to genuine innovation. Teacher training institutes have been supported, first via Section 13 of the National Arts and Humanities Act and more recently by

EPDA. Fellowships have also been extended to students in the various arts and humanities and teacher licensing regulations have slowly been changed to specify areas of general competency rather than specific course titles. Nevertheless, very little research has been directed toward the problem of teacher education or even toward identifying, by verifiable means, the qualities of mind and personality which distinguish the uniquely good teacher of the arts. No demonstration projects in teacher education followed the National Gallery project, even though it seemed to establish a new precedent which could have had other applications, and no comparable teacher education innovations have been undertaken elsewhere. The artist in residence idea has been grafted onto some school systems but its affect upon teacher competence has not been outstanding--or even discernible in most cases. Title III of the 1965 Elementary and Secondary Education Act also promised, and occasionally delivered, artists in the schools but artists came and artists went but, once again, they had little lasting affect on the continuing program which was under the control of the legally certified full time art teacher. Though such innovative programs were interesting, they did not really attack the problem of pumping new life into the tradition bound teacher training and certification agencies which dominate the profession. Many of the conferees recognized this fact and some, in their innocence of the body politic that is the establishment, were so bold as to suggest massive and immediate changes in the recruitment and retention of art teachers. These suggestions are scattered through the various reports like raisins in a pudding, but they have had little real affect on teaching training programs, nor can they be expected to have much impact in the future because they come, almost entirely, from outside of the power structure which controls education. Their validity is not diminished by this fact, however, nor is the need for change lessened by the fact that the great inertia of the establishment must be overcome before even the smallest movement is possible.

In terms of funding, especially in the federal domain, the question of research on teacher training raises a spectra of divided responsibility and authority. Research on teacher training obviously involves the training of teachers and, if so, does it then fall under teaching training authority or that of the various research programs? It is, in some ways comparable to the doctoral student in forestry of some years ago who was studying wild turkeys. His procedures were questioned at one point and he was asked why, instead of going into the forest to make his observations under very difficult conditions, he did not trap the birds and bring them to the university for study. His reply was classic. He said, simply, "Then they wouldn't be wild." In one sense, research on teacher training, especially in the arts where the activity takes place in studios, museums, and field activities, as well as in lecture halls, is comparable to studying wild turkeys. It has to be kept "wild" or, at least it has to be allowed the privilege of self-contamination, even if, in so doing, it adds to the difficulties of the research task.

The process will not be simple but if one is to attend at all seriously to the recommendations which issued from the conference series the primacy of teacher education, in all its manifestations, must be acknowledged and attended to. The attention given to it, directly or indirectly, in the overwhelming number of conference proceedings represents an unmistakable mandate for immediate and painstaking attention.

Breaking up the Eggcrate

In addition to teacher education, at least one other concern was widely expressed at these conferences. It involved the barriers which exist in education, as well as in the arts, which needlessly serve to inhibit the free exchange of ideas within or between disciplines. This has been called the "eggcrate theory of education" and the term is not altogether inappropriate. Great pains are taken administratively, architecturally, and curricularly to maintain a system of discrete isolation for each discipline and, more often than not, for sub-classifications within fields as well. Art historians do not often deal with the painters who create the substance of future art historical study. Designers rarely consider that they share a common social responsibility with the art educators who must prepare the next generation to inhabit the world they will create. Craftsmen most often chose to associate with other craftsmen in an outdated notion that their products are functional and therefore different from painting or sculpture. Museum people are often hung up between curatorial and educational concerns and, as a consequence, they speak only to other museum people. And so it goes, ad infinitum and ad nauseum. This does not take into account the wider separations between artists in the visual, the performing, or the literary arts. Do poets often deal with composers or do dancers speak to film makers? Not often! Nor does it refer to the chasms which separate artists, of whatever persuasion, from other humanists such as cultural historians or aestheticians with whom they, presumably, share much. It leaves undiscussed the problems of communication which exist between the social and behavioral scientists and the art educators who must deal with human behavior, albeit of a very special sort, and it does not acknowledge the common ground between the arts and the physical sciences, even though both may be concerned with abstraction or with striving to solve their separate problems by equally elegant and creative means.

Because the participant rosters at most of these conferences were heavily, if not exclusively, loaded with arts people, intra arts exchanges were more often discussed than were those involving cross disciplinary cooperation. A few of the conferences were specifically directed toward inter-disciplinary questions, however; notably Morrison's meeting, which looked into the question of longitudinal studies of expressive behavior, and also the Kentucky Humanities Conference. To some extent that on the Arts and the Poor cut across purely disciplinary lines also, though it did so indirectly and in the service of broader, overarching considerations.

Morrison suggests in his concluding paragraphs that a "new dialogue" was opened between the artists and the scientists he had brought together for this unique confrontation, though he also refers to the latent antagonisms which were buried while barely dead. Both of these elements are reflected in the following paragraphs from his final report.

> Any fears that the 'twain, artist-teacher and scientist, could not or would not meet were groundless. Direct differences were freely aired and accepted with interest and respect--but not necessarily agreement. There was, in fact, an air of professional excitement in the procedures which gave a fresh, stimulating meaning to the word "colleague." Rapport, was established the first day. It was clear we were in this "lash-up" together--withdrawal symptoms were not in evidence. In short the first objective, the setting up of channels of communications for artist-teachers and behavioral scientists, was an operational fact in our conference. Further, at least one man said that progress of research on the arts in education depended on artist-teacher and scientist working together.
>
> There were many expressions about the desirability of working together. A musician reported that he was ready to work with a graduate student in psychology, but not until the student had spent at least two years working in the field of music. The artist wants the scientist to come and "live in his country" like a cultural anthropologist. And a scientist indicated that the artist can be of help to him by helping "sensitize interpretations" in studies in the arts. "We won't get anywhere," another scientist put it, "without both sides of the fence."
>
> Difficulties tend to arise when the artist feels that warmth and aliveness go out when the scientist brings in "mechanization." When the artistic enterprise is reduced to small units, rejecting the total response of the artist, the artist feels truncated in defeat. On the other hand, the scientist made some headway in explaining his work to the artist by explaining that he, the scientist, is concerned in testing theory by any means that work, and these means, as distasteful as they may be at times to the artist, are not designed to thwart him but to take a necessary step in scientific pursuit. So little is known about the artistic functioning of man that efforts to move into this area of the unknown may appear niggling or "mechanical." The scientist must content himself with knowledge, theory and instrumentation as it exists and then make his move. He does not mean that his move implies any

> more less than it is. He submits to the artist that more sophistication on his part as to the nature of the limits and powers of the scientific enterprise may make his criticism and suggestions more useful. (66)

These comments obviously refer to a kind of interdisciplinary research enterprise rather than instructional programs but, even in this realm, little activity has taken place though the need is overwhelming. Except for Frank Barron, Irwin Child, Jacob Getzels and a handful of others, few behavioral scientists are presently studying artistic behavior and it is difficult to avoid wondering about the reasons for this circumstance. Are the scientists so completely captured by other phenomena that they have lost interest in this area? Or have the research support agencies changed their priorities so that, even if interested, the scientists would be hard pressed to pursue such studies? Or has the artistic community become so chaotic that it discourages any effort to seek generalizable findings? Perhaps it is a little of each. Regardless of the cause, however, the case for more rigorous study of artistic behavior is not difficult to make. So little is known; so little of what is known is widely understood in education or elsewhere, and all the while the proportion of young people studying or participating in the arts is skyrocketing. Perhaps, just perhaps, the so-called generation gap could be made a bit less wide if the scientific idols of the older generation and the pop culture of the younger could be brought into closer accord. On this basis, if no other, a strong case should be made for carrying through the kinds of research which the Morrison conference proposed in early 1965.

By definition, the humanities conference, and the several meetings devoted to aesthetic education were also related to barrier breaking activities although, in both of these instances the discussion centered more on instructional innovation than on educational research. This distinction (between innovation and research) was not uniformly well maintained in all of the conferences, incidentally; a fact which surely contributed to their ineffectiveness as stimuli for specific research activity. The role of the arts in humanistic education was discussed in several conferences other than the one in Kentucky but it proved to be a slippery question in most instances, largely because the humanities idea itself was flabby, if not downright vaporous. The aesthetic education concept, by way of contrast, is supremely well concentrated and controlled at CEMREL, although its future may suffer as much from too much concentrated control as the humanities idea does at present from the opposite problem. In both instances the issues are similar, however; too little teacher education, too few instructional materials, and too small a conceptual base in the parent discipline. There is even some question about whether parent disciplines, of the sort that stand behind most academic subjects, exist for either the humanities or aesthetic education or whether such a base is an essential element in education.

These concerns, while real and genuine when they were considered, did not represent the overwhelming thrust of most conferences, however. In most instances, when the participants attacked the rigidity of the system or curricular fragmentation they were talking about concerns within the visual arts as such. Within this rubric, a variety of concerns became evident, most of which were readily predictable and it came as no surprise, for example, that the conference on educational media in art education would recommend interdisciplinary efforts between art educators and educational technologists or that an ad hoc committee on media be established by NAEA to facilitate that liaison. It was also predictable that the Belgrade Conference, which broke political and geographic barriers more than the disciplinary ones, should consider the following list of proposals:

1) that a mechanism should be devised and a program should be established with INSEA which would both facilitate and insure the international exchange of information and publications;

2) that such a program could and should initiate comparative studies of important aspects of art education;

3) that such a program should work to facilitate the exchange of art educationists among different countries;

4) that such a program should respond to the urgent need for systematic study of the social and cultural forces which are affecting the progress and development of art education; and

5) that the aims of such a program would be served most effectively through the establishment of a permanent institute which would encourage, facilitate, and support the international study of art education. (10)

The Blitzer museum conference also recommended, to no one's great surprise, that "every student who is preparing to be a teacher will. . . study museums, how they are to be used, and will carry on work in museums," that a demonstration program be set up toward this end, that new types of museums especially suited to educational and community need be established, such as "drop in museums for drop outs," and that those distinctive educational capabilities of museums, typified by the presence of real objects in contrast to reproductions, be emphasized, studied and developed. (25)

The Ecker art appreciation project and the National Gallery teacher training activity were not conferences in the usual sense of the word but the techniques which they developed for interdisciplinary cooperation were sufficiently effective so that both final reports recommended their use in other contexts. The Ecker meeting extended through an entire summer quarter at Ohio State and involved two art historians, one curator of education from an art museum, two aestheticians, one educational sociologist, two state art supervisors and six art educators who taught at the university level. This team worked very effectively together, in spite of their different orientations, and the secret of their success seemed to be the identification of a problem in which each had both expertise and a common stake.

The National Gallery project brought a team of carefully selected public school art teachers into the museum with the sole purpose of using the museum as a site for in-service teacher education. It was a new experience for the teachers and, needless to say, it was also a new experience for the staid old National Gallery of Art as well. The barriers which they broke were, therefore, not so much between disciplines as between institutions and the adjustments which were required of both the museum staff and the teachers were unprecedented. It was a less harmonious activity, overall, than that which Ecker directed at Ohio State but, in the final analysis, it was a successful experiment in spite of the jangled nerves and the bruised egos which were sustained. Hausman's report offers a series of well thought out recommendations for subsequent museum based programs which he summarizes in these words,

> There is still a great deal of work to be done in research on problems that are central to more effective utilization of museum resources: problem involving the organization and sequencing of works of art for their greatest educational impact; problems of developing a clearer critical language appropriate for effective teaching; and problems in relating the primary experiences (direct confrontations of works of art) with the experiencing of "secondary" images (slides, reproductions, etc.) made from works of art. (48)

These projects indicate that interdisciplinary, inter-institutional and even international cooperation is feasible and, more importantly, they demonstrate that the barriers which separate disciplines, institutions and peoples are neither sacrosanct nor uniformly useful. If these suggestions for cooperation between the various groups which have a stake in art education had merely emerged from the professional literature they would have been no less valid but neither would the mandate for change be so undeniable. As it is, these suggestions are based upon the real life experience of several hundred individuals whose involvement was supported by the educational, governmental and artistic institutions of the nation and, under these circumstances, the imperative for change seems undeniable.

It may be true that certain of the changes which are suggested will involve making disciplinary, institutional, and perhaps geopolitical omlettes. The barriers which have been preciously concocted and jealously guarded in education and in the arts over the years are not, however, eggshells which can exist in only a broken or a whole state. The better analogy would be the selectively permeable filter which allows the free passage of both input and output while maintaining the integrity of the content. By this means a variety of cooperative enterprises can take place, as Ecker's project demonstrated in one sphere, as the National Gallery program indicated in another, and as the Belgrade Conference proved in a third. The educational eggcrate, with separate but unequal cells for each discipline, is an academic invention, perpetuated for the convenience of librarians, deans, and academic record keepers but rather meaningless, and perhaps even harmful, as a principle for governing curriculum building and learning strategies. If it has been invented for academic convenience there is no reason why it cannot be uninvented for the same reasons and, having opened that particular Pandora's box, this mandate now seems inescapable.

It was clearly the will of the conference participants to cross over, and in some instances erase, the lines which divide and sub-divide education. The mind of the learner, in art as well as elsewhere, does not possess the neat symmetry of a college catalogue, and we have, but two alternatives; either to restructure the learning to fit the learner or, by genetic manipulation, to rebuild the human mind to match the arbitrary and capricious boundaries with which we have fenced in knowledge. Such, at least, is the thrust of the conference reports regarding interdisciplinary and inter-institutional cooperation.

The Live Experience

The third cluster of recommendations which are found in the conference reports relate to providing immediate (not second hand) art experiences in schools. In general, these recommendations fall into two categories: first, those which recommend bringing art students into a continuing relationship with actively producing artists and, second, those which recommend regular and direct confrontation between students and bona fide works of art. Obviously these are not mutually exclusive;

they may exist either serially or simultaneously but neither does one necessarily invoke the other. Works of art may exist independently of the artists who created them, as the rich heritage of our museums demonstrates, and producing artists are neither perpetually active nor does their creative effort always produce works of unblemished quality. Although no one is reported to have said it specifically, the general concensus was that the ideal environment for teaching art would be an artist's studio; one in which many examples of his work were about, from the earliest stages in his development to the most recent, in which the resident artist was supremely talented, continuously productive, eloquent in his explanations, patient with student naivety, and understanding of their various obligations beyond the studio. Ideally this studio should be directly across the street from a major museum and just around the corner from the gallery district, the concert hall, and the public library. Such a situation is clearly unreal but, given such a goal, the question of approximation remains and a number of suggestions were made which, if implemented, would move toward such an ideal.

The New York University report included a section specifically titled "The Role of Professional Artists in Art Education," a major portion of which was devoted to the Motherwell proposal. This proposal, set forth by the abstract expressionist painter, Robert Motherwell, involved using "a dozen people who at once knew intimately the specific value of contemporary art and who have some mastery of modern ideas of communicating it. . .(who should be given) complete responsibility for planning and implementing a super-duper, profound, beautiful, sensitive and highly cultivated program." (31) The program involved pyramiding, with the artists training an "initial tiny elite" of teachers which would become "a larger elite" with the original artists checking from time to time to see that their original concepts had not been "diluted, transformed or distorted." Most educators would probably find this idea attractive but, at the same time, incredibly naive and when, proposed at the New York University meeting, it was also criticized for seeming to advocate a "self-perpetuating elite, a dictatorial control group that would actually destroy the quality of art education." In the manner of Alex Osborn's brainstorming sessions, however, this sincere but blatantly pretentious idea stimulated other reactions which were more feasible. These suggestions involved visits to the studios of artists, the use of "young and relatively unknown" artists on a part-time circuit of demonstrations in schools, and, finally, altering the certification requirements so that artists could be regularly employed by school systems (although not necessarily on the same basis as regular teachers and probably not full-time).

The Washington Square setting of this conference might have deluded the participants into thinking that artists were waiting for the call on every street corner in the land, and the intensity of the discussion may have misled them into believing that every artist was equally concerned with educational issues. Nevertheless, the dominant feeling was that many artists would be ready to work with the schools if the schools themselves could loosen their ways and accommodate the artist's primary obligation to remain an artist and not become a teacher.

A number of Title III ESEA projects have brought artists into schools in various ways and, in addition, the Artist-in-Residence Program has recently pursued the same goal in a somewhat more structured manner. This program, involving six city school systems in its first year, was supported by a grant from the National Arts Endowment and evaluated by CEMREL, who produced both a film and a publication on the program. It has now been continued for a second year in other cities, its size has been almost tripled, additional funds from EPDA are being used and, finally, the state arts councils are also more actively engaged than they had been previously.

Allan Kaprow, speaking at the Penn State Seminar, set forth a similar notion when he recommended an end to "extrapolating criteria from what artists seem to do" in favor of "an experiment in which an artist tries to convey his magic in the classroom" in what he termed a "truly theatrical atmosphere." He proceeded to point out that, "from a professional artist's point of view. . .art education suffers from one simple defect: no contact with art." The consequence of this defect, according to Kaprow, is either excessively sentimental moralizing or, contrarily, "a progressive series of geometric and biomorphic diagrams filled with arrows telling the viewer how stimulus leads to conception, which leads to expression, which leads to communication, which leads to feedback. . .and so forth." "Both of these approaches, offend artists" he says, "because to them art is neither so sentimentally moralistic nor is it understood and made in such a fragmentary way. It is at once more spiritually demanding and more organically simple in conception." Kaprow, unlike Motherwell, has little faith in the capacity of artists, however competent they might be, to transplant their special understanding and sensibilities into the minds of teachers, however select they may be. He states unequivocally that "the value of imagination cannot be taught to teachers-in-training, much less conveyed to them, if they are not imaginative in the first place." His preference is for "a Pied Piper, lots of Pied Pipers, not social works or lab technicians" who can convey the sense of magic that is art. The objective, in his terms, is "to bring to the schools as many artists as possible, with no preconceived notion of how they will conduct their classes" except as each individual artist becomes responsible for his own approach. Like his counterparts at the N.Y.U. seminar, however, he endorses the idea of using the "hundreds of young artists graduating from art school every year" who are "full of zeal while having little prospect of exhibitions, sales of work, or fame." He refers to this as a sort of artistic Peace Corps for the schools of the country. It is the idea of "magic" which distinguishes Kaprow's remarks, however, and it is the notion that only working artists are properly credentialed as magicians which makes his recommendations specifically unique but also generalizable for many others in or out of art education.

Motherwell and Kaprow reflect a common point of view regarding the distinctive contribution of artists in conveying an understanding of what art is all about, even if they differ drastically in approach.

Their attitude was also voiced by many others but the professional stature and the uncommon eloquence of these two artists commend them for special, if not exclusive, attention in this regard. Beyond the ideas which they expressed, however, it is also significant that they represented the art establishment speaking to the education establishment saying, as if with a single voice, that artistic community was anxious to help art educators improve the teaching of a subject in which each shared a vital interest.

The second sort of direct experience with art, that of confronting original, bona fide works of art rather than illustrations, slides, or reproductions, is also recommended in several reports but it appeared most fervently in those of the two museum conferences. The Blitzer conference was devoted entirely to museum related issues and since the preservation and presentation of objects, whether paintings or pachyderms, is a functional definition of how a museum works, the educational use of these materials was, inevitably a topic for discussion. The National Gallery conference was set up with the usual high sounding preconceptions about how schools and museums should cooperate but, when put to the test, this rhetoric wore thin. The inescapable presence of thirty-nine art teachers who seemed like invaders in the sacred curatorial realm disrupted the museum routine more than anyone had anticipated and there were some testy moments before the eight weeks had passed. In spite of these tensions, however, both the teachers and the museum people tasted the flavor of the other's world more fully by this means than they ever could have in isolation from each other. It was evident, however, that subsequent efforts to bring teachers into museums for an extended period would have to be set up somewhat differently. Hausman (who was the project evaluator), therefore, recommended that, instead of throwing open all of a museum's resources and collection like some grand and glorious cultural cafeteria, attention be given to criteria for selecting, ordering and relating a limited number of objects from a museum's collection to specific educational purposes.

The problems which are involved in bringing students to a museum are no less difficult, and a great deal more common than those of using a museum as a teacher training site. If schools offer nothing in the way of art works for students to study, the museums may offer too much for this purpose. If a teacher wants his students to confront a bona fide work of art, however, he has little alternative but to take them to a museum in spite of the logistical and pedagogical problems which are involved. The mind bobbling experience of the child who enters a museum for the first time might be similar to that which he undergoes when he first enters a public library. Children do learn to use a library, however, and they should also be taught to use a museum in the same selective and purposeful way. In the library he selects, after browsing for a time perhaps, and concentrates and reads in particular areas of interest rather than careening through the stacks savoring a page here or a paragraph there. We have not often developed this talent in museum-goers, however, even though seeing too much may be as destructive to aesthetic sensibilities as seeing little or nothing at all. Hausman's particular sentiments on this issue are incorporated in the following short paragraph:

> Never in all of history has the student of art been faced with so imposing and extensive an array of imagery. Through mass media, visual forms have come to occupy a greater place in our concerns. Museums need to appraise the particular role (or roles) that they can perform in the collection, study, and exhibition of art forms. As part of this appraisal, they should examine their particular program (or programs) with reference to the possibilities and means for making their facilities and staff available to school systems. Necessarily the extent to which this can be done will vary from institution to institution. What is important, however, is that this self-study be undertaken and program commitments made. (48)

He also notes that museums, if they are to be educational institutions in fact as well as in name, have the obligation to extend themselves to help make the viewing of original works of art a meaningful experience. Museum visits are often a lockstep, quick paced march through a labyrinth of galleries which results in little more educational input than would a walk around the block. He notes that,

> Teachers need to be made aware of their responsibilities in preparing students for the artifacts to be seen; there should be clear understanding of the role (or roles) of museum and school personnel during museum visits; and there should be appropriate follow-up materials used after a visit. Museum visits should be planned so as to provide sufficient preparation of students for the art forms to be seen. An informed youngster is better able to direct his viewing and is more likely to derive greater knowledge and insight. (48)

Both museum conferences also demonstrated the need for research on aesthetic perception, on the optimum limits of viewing before fatigue sets in, on the range of items which can be accommodated in a presentation, on fresh methods of presenting art works in accord with their historic, cultural or functional meaning, and, last but not least, on building bridges between schools and the cultural palaces where art works are stored, preserved, presented and studied. This should include museums, of course, but since small commercial galleries often present more lively exhibitions than some museums, their cooperation might also be studied and solicited. The same could be said for libraries, the private collections in homes and religious institutions and, of late, those in banks, insurance firms and other commercial space as well. The central consideration, however manifested, is to bring students into direct contact with original works of art as soon as possible in their schooling and as often as possible throughout that period. It goes without saying that much has yet to be learned about how this should be accomplished and these recommendations, as well as those relating to the role of artists in the schools, will demand increased attention in future years.

Multiplying the Image

The fourth and final set of recommendations which the conferences put forth had to do with reproducing either art products or art experiences on film. On the face of it, this seems to contradict the previous recommendations for direct student experiences with artists and art objects and where such an alternative existed, the conferees almost always preferred the impact of physical presence to that of the most elegant of second hand images recorded on film. They also realized, however, that films, slides and reproductions of other sorts could transport images to situations where the live experience was impractical or even impossible. In addition, films and slides offer much more scheduling flexibility than do real people or real objects; their storage and maintenance is infinitely more simple; they can be reproduced endlessly for simultaneous use in a variety of locales; and, finally, they can be more readily edited, selected and controlled for specific curricular needs than can visiting artists or irregular museum visits.

If any unexpected element emerged from these recommendations regarding films and film-making in art education, it was the frequency with which they were mentioned in various reports. Except for the NAEA conference on using newer media in art education, none placed film-making at the top of the priority list (even where specific priorities were designated), but, in a remarkable number of cases, such recommendations followed immediately thereafter. In retrospect, this may be explained as a means-ends separation in which the specific educational objectives were stated at first-level priorities with film-making and other suggestions for implementation following in their appropriate order. Because the newer media conference was directed exclusively toward the problems and the potential of educational media, however, its recommendations, which follow, are especially germaine in this context.

Vincent Lanier, who directed the NAEA Newer Media Conference, listed a series of recommendations regarding film, television, programmed instruction and the photographic arts, in the final report of that conference, each of which was annotated in considerable detail. Included were the following: expanding the quality and quantity of media for art instruction, including the development of media-based packages which are, essentially, visual books but without printed matter; developing better school facilities for the use of newer media; establishing interdisciplinary efforts between art educators and media specialists; organizing a national media center for the arts which would serve as a clearinghouse for visual materials in the manner of the Library of Congress; developing programmed instruction for the arts; a recognition of the photographic and cinematographic arts as independent art forms; and, finally, the development of a compact media system to replace the battery of machines which are now required. (57) These recommendations are rather global and their implementation would clearly require a great deal of initial research and, subsequently an even greater amount of development work. Without such efforts, however, the unrealized potential for bringing varieties of visual material into art instruction will never be realized.

The Lanier report touched only briefly on content of films or other media for art instruction, its concern being essentially the use of the media per sé. Other reports, more McLuhanistic in character, did not distinguish between media and message, however, and in these, the use of a visual medium was seen as a logical extension of the visual nature of art. Taylor, for example, referred to the use of film or video tape for recording any ". . .event which could be turned into a starting point for the discussion of the arts and philosophy." (63) The report of the crafts conference went completely to the opposite extreme and, instead of proposing that film be used in the service of cognitive goals, it recommended,

> . . .the development of a complete visual educational program to be integrated into the present educational structure as soon as possible. We visualize this program as a completely non-verbal situation. No textbooks, no written examinations, etc. We feel that visual knowledge can only be taught visually and that aesthetic sensitivity is primarily a visual experience. (35)

The Blitzer museum report reflected a comparable emphasis on the primacy of the visual image, but it was phrased in terms which reflect the peculiar responsibilities of museum people as follows:

> Since museums' objects are in so many cases precious, irreplaceable and cannot be moved beyond the walls of the museums, we discussed the possibility of a museum staff working with film makers to produce films of excellent technical quality, and as non-verbal as possible. Such films could be used in areas distant from a museum, or on TV, not as a substitute for a real object but as a "temptation," or a promotion, to invite people, to make them want to come to the museum. (25)

Hausman's report, resulting from the other museum project, also noted the function of films or slides as a substitute for the real object when the real object was unavailable although he noted that, ". . .it is important that actual artifacts be made available for study. Otherwise, there is a risk of students stopping with the relatively superficial imagery of the projected image." The N.Y.U. report probably cast a wider net in the service of films and film-making than any other when it proposed:

> . . .the development of a vast filmmaking and film distributing program in which master artists, master scholars, master teachers, and persons in many other categories would be sound-filmed in a wide variety of situations dealing with all art subjects and fields, in order that the widest possible segment of the population in audience groups ranging from pre-schoolers to elderly persons might be benefitted. (31)

These comments from the summaries of recommendations, plus others too numerous and too repetitious to mention from the various commissioned papers, make a strong case for the development of filmed materials for art instruction. The visual image is to the artist, the art teacher, or the art student what the printed word is to other fields of study. It is the "stuff" which is studied and learned, it is the source of the excitement which is art and, yet, the quality of available materials is often abysmal, their range is narrow and

and pedestrian, and their use in most classrooms is intolerably clumsy and complicated. Several hundred thousand slides are probably available on the open market, but no universally acceptable storage and retrieval system has been developed. Hundreds of "how to do it" art films are on the market but the vast majority are so dull that they discourage using the very processes they seek to explain. The film industry has glorified the idiosyncracies of artists such as Van Gogh and Gauguin but rarely has it shown the back-and-forth struggle between a painter and his canvas as he tries to make it "right." And when, as Lanier laments, will media manufacturers develop a single system, as simple and universally acceptable, for visual images as is the book for the printed word? And when will television approach the same high standard of visual fidelity which is commonly available in sound systems? The technology certainly exists, as recent developments in aerospace, medical technology and intelligence gathering so clearly demonstrate, but its application in education lags far behind. There is a need to apply the best technical, creative, aesthetic and artistic minds to the problem of multiplying the many images of art for the broadest possible audience; to capture, if possible, the excitement of creation, the sound and look of an artist at work, the diverse means which artists have used over the centuries to symbolize their world and finally, to capture, if possible, some small feeling for Kaprow's thought that there is magic in art and in its making.

Chapter V

AND IN THE END THERE WAS SILENCE

Since November 19, 1966, a hush has fallen over art education. That date marked the final session of the last conference in a series which had begun more than two years before and, though there was no intention to close a chapter in the history of art education on that cold and colorless day, that was the way it worked out. In retrospect the weather seemed strangely prophetic and, in the intervening years, even the memories of the feverish activity and the fervent hopes, the serendipity and the sanguinity have slipped away leaving scarcely a track or a trace to mark their passing.

These conferences were initiated in 1964 with high hopes, and even conviction, that they would stimulate major research efforts in art education. These hopes have not been realized except in a few scattered instances, however. The television conference, about which little has been said to this point, has belatedly stimulated a new production effort in art education; the Aesthetic Education Program has grown and prospered under the sponsorship of CEMREL; and the Advanced Placement concept has resurfaced with a substantial boost from the JDR 3rd Fund and the National Endowment for the Arts. Beyond these, however, most of the visible evidence rests on the bookshelves of participants or in the filing cabinets of Washington, gathering dust but losing momentum all the while.

Several explanations may be offered for this situation, none of which is satisfactory, unto itself. The first is that only those conferences which were clearly goal-oriented, such as Aesthetic Education or TV or Advanced Placement, were really suited to implementation via a conference. A second is that a great deal of what was represented as searching for prescription in new research programs was, in reality, little more than a gathering of the clan for a friendly "revival meeting." Or, third, perhaps the political climate, in Washington and the nation at large, had so changed by the time the conference series ran its course that the recommendations which were issued have fallen on sterile ground. Or perhaps it is a little of each and some other things as well. Certainly Melvin Tumin touched a central issue when he spoke of the social functions of art as follows:

> By its very nature. . .art is continuously critical of existing social arrangements and human relationships. It is continuously asking how existing social relationships can be altered to create a more adequate and enriching vision of man and society. In sum, art, if it is any good, almost always questions and challenges the legitimacy of existing institutions and their leaders.
>
> If this is so, then how can one realistically expect the Establishment to welcome the prospect of wider and more ample support of the arts which by their nature are subversive of the going social order? No society can be expected to support people and forces who systematically work toward the fundamental alteration of the society. By what lights then, do artists feel it proper to ask the Establishment to endorse these bright new developmental programs in the arts?
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> * * *
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> It may well be, of course, that the "powers that be" don't know how subversive art can be. Or, it may prove that through art experiences, persons who would otherwise attack and rampage against the society may find ways in which to give valuable, positive, productive expression to their dissent. In either event, the existing levels of support for the arts--however relatively small compared to other enterprises--are relatively much greater than one had ever dreamed possible. One need not be grateful for these new budgets, at the same time that one may be properly glad that at least some new chances for the spread of significant art experiences are now available. (76)

Few of those who heard Tumin that day had the foresight to catch a warning note in what he said but, in retrospect, his words have a different ring. If our society and its institutions (including education and government) are really anti-art, as he said, because they recognize that art "questions and challenges the legitimacy of existing institutions" it may, indeed, be unrealistic "to ask the Establishment to endorse. . .new programs in the arts." It may also be that the society which Tumin once thought did not recognize "how subversive art can be" has, of late, discovered this truth for itself and acted accordingly.

Yet the whole relationship of the artist to society is not totally captured in the thought that the only social function of art is criticism or that such criticism is inherently destructive. President Kennedy spoke at the dedication of the Robert Frost Library at Amherst College less than a month before his assassination and though he acknowledged that artists often seem to have "a lover's quarrel with the world," he also noted. . ."how the artist's fidelity has strengthened the fiber of our national life." The full flavor of his remarks that day is perhaps summed up in the following short paragraphs from his convocation address:

> If sometimes our great artists have been the most critical of our society, it is because their sensitivity and their concern for justice which must motivate any true artist, makes him aware that our nation falls short of its high potential. I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist. If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him. We must never forget that art is not a form of propaganda; it is a form of truth. And as Mr. MacLeish once remarked of poets: "There is nothing worse for our trade than to be in style."
>
> In free society art is not a weapon and it does not belong to the sphere of polemics and ideology. Artists are not engineers of the soul. It may be different elsewhere. But democratic society--in it--the highest duty of the writer, the composer, the artist is to remain true to himself and to let the chips fall where they may. In serving his vision of the truth, the artist best serves his nation. And the nation which disdains the mission of art invites the fate of Robert Frost's hired man, the fate of having nothing to look backward to with pride and nothing to look forward to with hope.

These thoughts regarding social criticism contrast sharply with those of succeeding Administrations and the fullest explanation for the current malaise in federal research programs in the arts may be found in these changed attitudes. The conference series and, indeed, the whole panoply of recent federal involvement in the arts may be traced directly to the Kennedy era. Virtually everything that has happened since then was proposed in the Heckscher Report and almost nothing beyond that which was recommended in the report has happened though much remains undone. If one accepts the notion put forth by Tumin and Kennedy (among a host of others) that art is critical of the social order, it may be postulated that a society's tolerance of criticism is positively related to its willingness to support the arts. It does not seem either accidental or coincidental that the conference series was initiated in the atmosphere of intellectual and cultural ferment which marked the Kennedy era, even though the events themselves took place after these years. By November of 1966 when the final conference was held, however, other priorities and other kinds of ferment prevailed in Washington and the climate for both political criticism and the federal support of the arts was changed. Moreover, those changes which have taken place since 1966 reflect an atmosphere which is even less tolerant of criticism and, one may presume, less supportive of the arts as well.

The conferences were, if nothing else, critical of the several establishments which encompass art education and the various recommendations which they made could only have been implemented when the idea of criticism had positive, rather than negative, connotations. In this sense, then, the failure to stimulate massive research assaults on critical problems in art education cannot be ascribed wholly to defects in the developmental activities concept or to the conference mechanism. It is, instead, a result of changed receptivity to the idea of change itself.

Regardless of the current reign of silence in Washington toward art education, however, two facts remain clear and unchangeable. First, the conferences really did take place and a substantial body of opinion, relating to issues which are still germaine, was elicited from some of the best minds in art and education and, second, these recommendations will remain an inextricable part of the public record, whether implemented or not. This much is inescapable. It is equally inescapable, however, that the conferences were not conducted for either their own sake or for the sake of a documentary record. They were intended to be stimulatory and, in this, they are not successful, mainly because of the decline in federal support for research in art education. It is perhaps inevitable that art educators who had been asked to think about research at federally supported research conferences should ultimately look to government for the support of their research activity. Under present circumstances such expectations can only lead to frustration and disillusionment, however, and it seems clear that if any return is to be realized from the conferences it must be through the largess of non-governmental sources. It may be assumed that the remaining staff of the Arts and Humanities Program would be happy to support all of the good research proposals they could get. Their inability to do so is obviously not of their doing but, whether their doing or otherwise, the fact remains that they remain powerless to implement much of that which they stimulated and, until the posture of the federal government changes, art educators might as well learn to live with that fact. This does not mean that the issues which were raised at the research conferences must themselves remain dormant, however, and it would be to the everlasting discredit of art education if researchers in the profession were to become petulant over the inability of the Arts and Humanities Program to support all incoming projects.

Art education is clearly in a better position to know its strengths and its directions for the future than it was several years ago and a portion of the credit must be accorded the 1964-66 research conference series, even though they have not had the effect once predicted for them. It is worth noting that of the three still active programs which the conferences helped to stimulate only the Aesthetic Education Program at CEMREL is dependent upon Office of Education funds and these come to it through the educational laboratory division rather than from the Arts and Humanities Program. The other two, TV and Advanced Placement, could not have emerged at all if they had depended upon the Office of Education for support. This proportion may suggest the direction in which other research enterprise in art education should move, that is toward research activities which are independent of federal support. The only alternatives are continued frustration at governmental impotence or an abdication of all hope that programs which were identified as pressing professional needs can be implemented. The conferences were a far too essential part of the recent history of art education to be allowed to stagnate in either fashion. The obligation for carrying out their recommendations is no longer a federal charge but rather, a mandate for art educators themselves.

Many years ago one of the grand ladies of art education, Jane Betsy Welling, spoke of having "many strings for her bow" and the analogy is newly appropriate for art education research. We have come very quickly to depend upon the federal "string" for our research "bow" and the need is now to search out other strings if we are to continue what was begun only a few short years ago.

Chapter VI

SUMMING UP

Between October 1964 and November 1966 an unprecedented series of research conferences were conducted for art educators, most of which were supported by the Arts and Humanities Program of the U. S. Office of Education. These conferences were directed toward a variety of professional issues, ranging from the teaching of art appreciation to art programs for the disadvantaged and from advanced placement to aesthetic education. Their common denominator, other than that all were concerned with art education, was that each was set up for the sole purpose of identifying research strategies for the solution of particularly pressing professional problems. The developmental activities authority of the Cooperative Research Program provided most of the support for these conferences and contracts were written with professional associations, colleges and universities, and museums for the planning and conduct of the conferences, as well as for reporting their proceedings to the profession.

At the time these conferences were first undertaken the arts were enjoying a newly endowed prestige throughout the government and officials who worked in various federal programs, as well as most leaders in the profession, were confident that such a conference series would stimulate the use of research to solve professional problems in art education. The research activity which the conferences were intended to stimulate would then be supported by other provisions of the Cooperative Research Program, the eventual outcome being the remaking of art education, much as science education had been remade in the 1950's. It was hoped that what Sputnik had done for science, the Kennedy afterglow could do for art.

The conferences were, therefore, undertaken in a spirit of optimism and high hopes and as each was concluded, the participants basked in a genuine sense of accomplishment. The long range effect has proven to be disappointing, however, partly because most of the conferences seemed to be incapsulated and isolated from their predecessors and their successors and partly because the sense of a wholehearted federal commitment to the arts began to erode and fade away after the Kennedy assassination, in spite of the fact that the National Arts and Humanities Act and much of the other implementing legislation was passed in the following administration. As it became evident that the conferences were not successful in simulating great changes in art education, a visible decline in the influence and prestige of the Arts and Humanities Program occurred. In addition, those proposals which were submitted to the Office of Education proved to be more random than was expected and, of those which were judged worthy of funding few were, in fact, supported because of constantly shifting federal priorities. The fact remained, however, that the conferences had been held and the proceedings had been published, and if the intended outcomes could not be realized, it became evident that other gains might be appreciated if the conference reports were reappraised.

This inquiry was launched in an effort to retrieve the conference reports from the academic and bureaucratic limbo where they had drifted for several years and to distill from the bulk of their all-too-thorough reportage the significant recommendations which had been issued. In this process, and in an effort to establish the setting in which the conferences were held, it became necessary to track the convergence of the Office of Education's research program and the federal government's emerging awareness of cultural affairs. This convergence manifested itself, in part, in the establishment of the Arts and Humanities Program of the Office of Education and it was clearly impossible to analyze the impact of these conferences in isolation from the agency which stimulated them, received them and, in the end, allowed their output to languish unattended for several years.

The Arts and Humanities Program came into being shortly after the Heckscher report was issued, conforming to its recommendations for additional Office of Education responsibility in art education. The unique position the Arts and Humanities Program held in the Office of Education's hierarchy was initiated by Frank Keppel and continued by Harold Howe but none of this would have happened if Kathryn Bloom not been able to command their trust and high regard. In effect, the history of the Arts and Humanities Program is inextricably linked to her involvement with it; it became strong when she assumed the directorship and its impact upon art education waned following her resignation.

The original intent of this study did not include more than a passing reference to the historical development of the Arts and Humanities Program. As it evolved, however, this concern became as paramount as that of analyzing the research conferences themselves. As every artist knows, figure-ground relationships are indivisible and, in this instance, if the conferences represent the figure, the federal office which brought them into existence is the ground and, clearly, neither can be understood in the absence of the other.

The fifteen conferences differed widely in many respects, due to their various emphases and content but they were rather similar in other ways; in their social dynamics, in their schoolish parallels, in the mix of participants, and in the way they approached closure as time ran out. Those which were clearly oriented toward a specific goal, such as the Advanced Placement Conference, were easily the most successful of the series--or at least their success was most readily ascertained. Others, such as the New York University Seminar, had no such specific criteria by which their success could be judged but because they broke new conceptual ground, or established a fresh dialogue between the various "establishments" of art and education, or because they unearthed long buried issues, their impact on the profession was also marked. The third group of the conferences had a localized impact but while those who participated may have carried away new insights and fresh enthusiasms, their influence on the profession at large was small and their national implications were nil.

The specific recommendations which flowed out of the conference reports differed widely because the conference topics themselves were so diverse. It was possible to extract four clusters of recommendations which were shared by more than one conference, however. These related to teacher education, to interdisciplinary cooperation, to increasing student contact with bona fide art objects or producing artists, and finally, to film-making and other processes whereby visual images can be reproduced, transported, isolated, or compared for educational purposes.

Collectively, these represent the distillate of the conferences and, if the individual recommendations which were issued from the separate conferences seem to be too massive a load for either the profession or the funding agencies to bear at this time then these few concerns, voiced by several conferences, might be considered in their place. They are not substitutes so much as priority statements extracted from the considerations of about 750 conference participants who came together a few years ago, innocently assuming that what they said would make a difference in the way art was taught. The current inactivity in the federal funding agencies (which supported these conferences) and the profession at large (which participated in them) reflects little credit upon either, however, though the mandate is clear, the precedent has been established, and the conceptual base is firm. All that remains is for the federal arts establishment, the national professional associations, or some equally broad based and influential body to accept the responsibility for converting these priority statements into as yet unrealized priority actions.

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APPENDIX A

Titles of Conferences,
Project Directors,
Contract Information and
Stated Objectives

Official Title: Seminar on Elementary and Secondary School Education in the Arts

Unofficial Title: The N.Y.U. Seminar

Project Director: Howard Conant, Professor and Chairman, Department of Art Education, New York University

Dates:
Contract: September 1, 1964 - January 31, 1965
Conference: October 8-11, 1964
Report: April, 1965

Location: New York University

Number of Participants: 42

Administering Agency: New York University

Federal Funds Requested: $26,710.80

Stated Objectives:

1. Improve preparation and performance of art teachers
2. Examine strengths and weaknesses of art education in elementary and secondary school
3. Improve prevailing art education conditions
4. Examine the role of artist, art historian, city planner and architect in art education
5. Find methods to recognize and develop giftedness in creative expression
6. Find ways to eliminate deterrents to creative growth (stereotyped teaching, indoctrinary devices, coloring books, number painting kits)
7. Discover strengths and weaknesses of the correlation of art with other subjects
8. Examine necessary competencies for art teachers (art, art history, psychology, etc.)

Official Title: Meeting on Art Education at Cambridge

Unofficial Title: Cambridge Conference

Project Director: Neal Mitchell, Graduate School of Architecture, Harvard University

Dates:
  Contract: None, supported by funds from the Office of Science and Technology, Executive Office of the President
  Conference: December 20-21, 1964
  Report: None issued

Location: Harvard University, Cambridge, Massachusetts

Number of Participants: 38

Administering Agency: Office of Science and Technology, Executive Office of the President

Federal Funds Utilized: Information not available

Objectives: By implication, to extend the discussion of the N.Y.U. Conference, to assert the concern and influence of the Office of Science and Technology in the arts, and to consider the application of innovative techniques previously developed for science education to the arts

Official Title: Conference on a Longitudinal Study of Expressive Behavior in the Arts

Unofficial Title: The Morrison Conference

Project Director: Dr. Jack Morrison, Associate Professor of Theater Arts, U.C.L.A.

Dates:
Contract: November 1, 1964 - October 1, 1965
Conference: February 18-20, 1965
Report: 1965

Location: University of California, Los Angeles

Number of Participants: 23

Administering Agency: Regents of the University of California

Federal Funds Requested: $12,597

Stated Objectives:

1. Assess significance and feasibility of a longitudinal study of development of expressive behavior

2. Set up channels of communication between artist-teachers and behavioral scientists

3. Explore role of educational system as it affects artistic growth

4. A step-wise procedure for a longitudinal study would be outlined or alternate proposals would be recommended

5. Areas in which research could be begun would be identified and participants would be stimulated to begin research

Official Title:	Research and Development Team for the Improvement of Teaching Art Appreciation in the Secondary Schools
Unofficial Title:	The Ecker Project
Project Director:	David W. Ecker, Associate Professor of Art Education, Ohio State University
Dates:	Contract: April 1, 1965 - December 31, 1965 Conference: Summer, 1965 Report: November, 1966
Location:	Ohio State University
Number of Participants:	21
Administering Agency:	The Ohio State University Research Foundation
Federal Funds Requested:	$45,613
Stated Objectives:	1. To produce eight or more projects focused on conceptual and operational problems involved in future research and development in the area of art appreciation in secondary schools 2. To evaluate the utility and productivity of short term team research

Official Title: A Seminar in Art Education for Research and Curriculum Development

Unofficial Title: The Penn State Seminar

Project Director: Edward L. Mattil, Head, Department of Art Education, The Pennsylvania State University

Dates:
Contract: November 1964 - May, 1966
Conference: August 30 - September 9, 1965
Report: May, 1967

Location: The Pennsylvania State University

Number of Participants: 58

Administering Agency: The Pennsylvania State University, College of Education

Federal Funds Requested: $45,953

Stated Objectives:

1. Bring representatives from related disciplines together with art educators to work toward solution of basic problems in art education
2. Focus attention of five problem areas in art education
3. Establish a base of knowledge for research and curriculum proposals
4. To identify and define specific problem areas to be studied
5. Develop action proposals from an interdisciplinary base of knowledge
6. Reformulate and evaluate basic knowledge in art education

Official Title: A Symposium on the Humanities and the Schools

Unofficial Title: The Kentucky Humanities Symposium

Project Director: Dr. Richard Miller, University of Kentucky

Dates:
Contract: None, supported by grant from Westab
Conference: December 9-10, 1965
Report: September, 1968

Location: University of Kentucky Conference Center

Number of Participants: 22

Administering Agency: University of Kentucky

Amount of Grant: $25,000 (estimated by Dr. Miller)

Stated Objectives:

1. To find ways in which the arts and humanities can become a more central and invigorating part of elementary and secondary curriculum

Official Title: Conference on Instructional Media in Art Education

Unofficial Title: New Media Conference

Project Director: Dr. Vincent Lanier, Professor of Art Education, University of Southern California

Dates:
Contract: May 1, 1965 - September 1, 1966
Conference: December 13-17, 1965
Report: August, 1966

Location: Washington, D. C.

Number of Participants: 62

Administering Agency: National Art Education Association

Federal Funds Requested: $74,500

Stated Objectives:

1. To survey instructional media through presentations by theorists and specialists, attending to problems of dissemination, utilization, administration and evaluation of media

2. To evaluate specific media (programmed learning devices, film and television, special laboratory and research devices and printed and reproduced materials). For relevance in teaching and research in art education

3. To relate above objectives to specific professional problems by means of small groups of art educators working with media consultants

4. To formulate position statements, recommendations and action proposals for development, utilization, organization and evaluation of instructional media

5. To focus, through consideration of instructional technology and its proper utilization, on theories of learning, curriculum, and instruction emerging in art education

Official Title: A Developmental Conference to Establish Guidelines for Pilot Programs for Teaching the Concepts of Art Appreciation Which Are Basic in the General Education of All Public School Students

Unofficial Title: The Orr Conference

Project Director: Jeanne Orr, Associate Professor, School of Education, Ohio State University

Dates:
Contract: October 1, 1965 - June 30, 1966
Conference: January 15-19, 1966
Report: August, 1967

Location: The Ohio State University

Number of Participants: 65

Administering Agency: The Ohio State University Research Foundation

Federal Funds Requested: Federal: $22,682 Local: $9,810

Stated Objectives:

1. Stimulate exchange of ideas among art historians, critics, artists, industrial designers, architects, city planners, art educators, sociologists and school administrators
2. Identify appropriate goals and content for art appreciation programs in public schools
3. Identify appropriate materials and experiences to enhance teaching of art appreciation

Official Title: Conference on the Role of Crafts in Education

Unofficial Title: The Crafts Conference

Project Director: Jean M. Delius, Assistant Professor of Art, New York State University College at Buffalo (proceedings completed by Robert Wilson)

Dates:
Contract: August, 1965 - July, 1966
Conference: March 23-24, 1966
Report: June, 1969

Location: Niagara Falls, New York

Number of Participants: 43

Administering Agency: State University of New York, College at Buffalo

Federal Funds Requested: $31,184

Stated Objectives:

1. Examine role of crafts in contemporary society and education (pre-school to post-graduate)

2. Identify and explore problems of training craftsmen and teachers of crafts

3. To formulate new directions, to identify problems and to suggest action on the problems dealt with in the conference

4. To determine methods of compiling and dissemination of resulting information

Official Title:	An Institute for Research in Art Education
Unofficial Title:	National Gallery Institute
Project Director:	Dr. Margaret Kiley, George Washington University
Dates:	Contract: July 5, 1966 - August 12, 1966 Conference: Same Report: December, 1966
Location:	George Washington University and the National Gallery of Art
Number of Participants:	41
Administering Agency:	George Washington University
Federal Funds Requested:	$74,171
Stated Objectives:	1. To explore means for cooperation between museums and teachers 2. To strengthen art education programs by the introduction of art history and appreciation into programs which now stress production

Official Title: Conference on Museums and Education

Unofficial Title: The Blitzer Conference

Project Director: Mr. Charles Blitzer, Director, Division of Education and Training, Smithsonian Institution

Dates:
Contract: April 15 - October 1, 1966
Conference: July 5 - August 12, 1966
Report: December, 1966

Location: National Gallery of Art, Washington, D. C.

Number of Participants: 45

Administering Agency: Smithsonian Institution, Washington, D. C.

Federal Funds Requested: $33,140

Stated Objectives:

1. Stimulate exchange of information among museums about the effectiveness of educational programs at the museums and develop guidelines for gathering and dissemination of such knowledge
2. Discuss learning theory and curriculum innovation, relating them to the specific needs and capabilities of museums
3. Develop guidelines for research in museum education
4. Deal with problems arising from museum involvement in education programs

Official Title: International Leadership Conference in Art Education

Unofficial Title: The Belgrade Conference

Project Director: Charles M. Dorn, Executive Secretary, National Art Education Association

Dates:
Contract: May 1, 1966 - March 31, 1967
Conference: July 27-29, 1966
Report: 1967

Location: Belgrade, Yugoslavia

Number of Participants: 26

Administering Agency: National Art Education Association

Federal Funds Requested: $22,094

Stated Objectives:

1. Exchange views, attitudes and information on art education issues in various nations

2. Encourage the study of comparative art education theory, history, organization and methodology

3. Promote international exchange of personnel and informational services relating to art education

4. Gain understanding of the relationship of various social, economic and political factors to the support of art education

5. To put American art educators in a stronger leadership role in international affairs

Official Title: Conference of State Art Supervisors and Representatives from Professional Art Organizations on Curriculum and Instruction in the Fifty States

Unofficial Title: Supervisors Conference

Project Director: Alice A. D. Baumgarner, Director, Arts Education, Department of Education, New Hampshire

Dates:
Contract: May 1, 1966 - March 31, 1967
Conference: September 20-22, 1966
Report: 1967

Administering Agency: National Art Education Association

Location: Washington, D. C.

Number of Participants: 90

Federal Funds Requested: $41,839

Stated Objectives:

1. Explore functions of art supervisory personnel as they relate to improvement of art education in elementary and secondary schools, and identify procedures for encouraging innovation in local art programs
2. Identify activities of state art associations directed toward improvement of art curriculum and instruction, and seek mechanisms available through these organizations for such improvement
3. Determine areas in which combined activity of these two groups can further mutual ends
4. Examine professional practices and preparation of personnel in the arts at the state department level and seek proposals for strengthening these positions under Title 5
5. Prepare statements describing above findings for guidance and dissemination

Official Title: The Colorado College Conference on Advanced Placement in Art

Unofficial Title: Advanced Placement Conference

Project Director: Bernard Arnest, Professor and Chairman, Department of Art, Colorado College

Dates:
Contract: June, 1966 - December, 1966
Conference: October 13-15, 1966
Report: 1966

Location: The Colorado College, Colorado Springs

Number of Participants: 17

Administering Agency: The Colorado College

Federal Funds Requested: $8,283

Stated Objectives:

1. Determine action to develop secondary school art courses that parallel basic college level courses
2. Attempt to apply methods of advanced placement to above problem
3. Define testable content of such courses
4. Determine whether tests for this content can be designed for use in prototype advanced placement courses in art
5. Determine whether educational agencies will support this experimental program
6. Determine alternate solutions

Official Title: A Seminar on the Role of the Arts in Meeting the Social and Educational Needs of the Disadvantaged

Unofficial Title: Arts and the Poor of the Gaithersburg Conference

Project Director: Hanna Tobey Rose, Education Curator, Brooklyn Museum

Dates:
Contract: October, 1966 - April, 1967
Conference: November 15-19, 1966
Report: April, 1967

Location: Gaithersburg, Maryland

Number of Participants: 72

Administering Agency: The Brooklyn Museum

Federal Funds Requested: $41,094

State Objectives:

1. Bring to light present experience in programs of education in the arts for the poor
2. Stimulate and develop ideas for educating the poor in the arts
3. Indicate future directions for art programs for the poor
4. Provide guidelines for research including developmental and demonstration programs

Official Title:	Conferences on Instructional Television in Art Education
Unofficial Title:	TV Conference in Art
Project Director:	Dr. Edwin Cohen, National Instructional T.V. Center
Dates:	Contract: May 1, 1965 - April 31, 1967 Conference: May 2-3, 1966 and April 14-17, 1967 Report: 1967
Location:	National Center for School and College Television, Bloomington, Indiana
Number of Participants:	28
Administering Agency:	National Center for School and College Television
Funds:	$20,577 supported by N.I.T.
Stated Objectives:	1. To develop content guidelines for elementary school art instruction through television

Official Title: Conference on Aesthetic Education

Unofficial Title: The Whitney Conference

Project Director: Harlan Hoffa, Art Education Specialist, Arts and Humanities Program, U.S.O.E.

Dates:
- Contract: None, supported through S.A.N.E. budget AHP/BR
- Conference: January 20-21, 1967
- Report: February, 1967

Location: Whitney Museum of American Art

Number of Participants: 17

Administering Agency: Arts and Humanities Program, U.S.O.E.

Federal Funds Requested: $2,290

Stated Objectives:

1. Explore possibilities for the establishment of programmatic research support for aesthetic education

APPENDIX B

Individual Participants at Various Conferences

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
ALHEM, Frank							X																			1
ABBEY, David S.											X															1
ABBS, Arlene H.																									X	1
ADAMS, Agalee					X																					1
ADAMS, Howard													X													1
AHRENS, Henry W.													X													1
AKIN, Hariette																									X	1
ALDRIDGE, Gary																X										1
ALLEN, Don							X											X								2
ALLEN, William H.							X																			1
ALLENSON, William									X																	1
ALEXANDER, Christopher	X	X																								2
ALEXENBERG, Melvin																									X	1
AMADINE, Sister Mary																									X	1
ANDERSON, Albert A.																									X	1
ANDERSON, Ellen																									X	1
ANDERSON, Kent							X																			1
ANDERSON, Scarvia											X															1
ANDERSON, Warren													X													1
ANDRE, Sister Mary							X																			1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
ANDREWS, Michael F.							X																			1
ANDROS, Marian																									X	1
ANGLIM, John											X															1
ANWAY, Mary Jane																									X	1
ARBERG, Harold																	X					X				2
ARMSTRONG, Robert											X															1
ARNASON, H. Harvard	X																									1
ARNESON, Robert									X																	1
ARNEST, Bernard															X	X										2
ASHTON, Dore																		X								1
BAKANOWSKY, Louis J.		X																								1
BAKOVYCH, Alexandria										X																1
BALL, Ruby													X													1
BARKAN, Manuel				X	X		X	X				X						X		X	X	X	X	X	X	12
BARLOW, Gary													X											X		2
BARNARD, Patricia								X																		1
BARNARD, Robert													X													1
BARRON, Frank			X																	X	X	X	X			5
BARTENIEFF, Irmgard																						X				1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
BATEMAN, Donald																						X				1
BAUMGARNER Alice													X													1
BEALMER, William													X										X			2
BEARD, Evelyn							X																			1
BEAUDETTE, Margaret																									X	1
BECKER, Edith													X													1
BECKER, Howard			X																							1
BECKERMAN, Bernard																					X	X				2
BEECHING, Robert B.							X																			1
BEEGLE, Charles								X																		1
BEELKE, Ralph					X								X													2
BEGLARIAN, Grant																X										1
BEITTEL, Kenneth					X		X								X								X			4
BELBAN, Richard N.										X																1
BENNETT, A. E.													X													1
BENSON, E. M.		X																								1
BENTZ, Harry													X													1
BERNSTEIN, Abraham																						X				1
BERTOLLI, Robert																									X	1
BEYMER, Rosemary							X																			1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
BIDWELL, Helen													X		X					X						3
BIEHLE, Frederick								X																		1
BIGELOW, Maybelle																									X	1
BIGMAN, Stanley											X															1
BINGHAM, Margaret																	X								X	2
BIRENBAUM, William M.																	X									1
BISAILLON, Raymond G.																									X	1
BLANKE, Virgil								X																		1
BLITZER, Charles											X															1
BLOOM, Kathryn		X									X					X	X				X	X	X	X		8
BLUBAUGH, Charles													X													1
BOBIC, Gojko												X														1
BOGART, Max																						X				1
BOHNHORST, Ben																		X								1
BONNELL, Minnieola																									X	1
BOOTHBY, Norman B.							X																			1
BORGMAN, Lila													X													1
deBORHEGYI Stephan F.											X															1
BOSWORTH, Francis																	X									1
BRAMLETT, Betty Jane										X																1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
BRENNAN, Harold J.									X																	1
BREWER, Edwin													X													1
BRIGATTI, Robert												X														1
BRIGHT, R. Louis																	X									1
BRITTAIN, W. Lambert					X																					1
BRONHEIM, Helen											X															1
BROUDY, Harry																				X	X	X	X			4
BROWN, Frank												X														1
BROWN, J. Carter												X														1
BROWN, Irving																	X									1
BROWN, William J.									X																	1
BROZEK, Jaroslav												X														1
BUEHR, George								X																		1
BURGART, Herbert					X		X																			2
BURGARD, Ralph									X																	1
BURKHARDT, Frederick	X																									1
BURKHART, Robert C.					X																					1
BURTON, Dwight																						X				1
BUTLER, James H.																							X	X		2
BUTLER, L. Dean																									X	1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
BUTLER, Michael											X															1
CALICA, Patricia R.																									X	1
CALIGAN, Libby													X													1
CALKINS, Betty										X																1
CAMERON, Duncan											X															1
CANTENESE, Marie								X																		1
CARL, Wayne								X																		1
CARLSON, Harold							X																			1
CARPENTER, C. R.							X																			1
CARREIRO, Joseph		X																								1
CASE, Zella M.																									X	1
CASILLI, Henry																									X	1
CATALDO, John					X		X																		X	3
CATCHINGS, Yvonne							X																			1
CAWS, Peter											X															1
CHAMPLIN, Nathaniel				X	X															X	X	X	X		X	7
CHANATRY, Lorraine Marie																									X	1
CHAPMAN, Laura					X													X			X	X	X	X		6
CHARNIGO, Joseph								X																		1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
CHERBONNIER, Adelaide																		X								1
CHOMICKY, Yar G.					X																					1
CHRISTENSEN, Martha							X																			1
CHRIST-JANER, Albert			X																							1
CHURCHILL, Angiola	X																									1
CLAUSS, William							X																			1
CLAY, Vaughn H.										X																1
CLEMENTS, Robert					X																					1
COHEN, George								X																		1
COHEN, Harold C.																	X									1
COLEMAN, McAlister																									X	1
COLLIER, Nina Perez																	X									1
COLLINS, Earl													X													1
COLT, James							X																			1
CONANT, Howard	X	X			X	X										X									X	6
CONWAY, Mae										X																1
CORITA, Sister Mary	X	X																								2
COTTRELL, Donald								X																		1
COUNTS, Charles									X																	1
COXE, Ross													X													1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
CRAIG, William								X																		1
CRAWFORD, Robert			X																							1
CRIPPEN, Blanche													X													1
CSIEZENTMIHALYI, Mihalyi			X																							1
CZURLES, Stanley									X																X	2
D'AMICO, Victor	X																									1
D'ANDREA Frank L.																						X				1
DANIEL, Robert													X													1
DANIELSON, Phillis I.																									X	1
DAVIS, Carol								X																		1
DAVIS, Donald Jack																								X		1
DAY, Robert								X																		1
DeGRAW, Monte										X															X	2
DELAITI, Nancy	X	X																								2
DeLISI, Rita	X	X																								2
DELIUS, Jean									X																	1
DENT, Thomas																	X									1
DEUTSH, Harry																	X									1
DIDEK, Ivan												X														1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
DIEDIMAN,																						X				1
Carol																										
DIEHL,																									X	1
Carolyn																										
DiMARE,									X																	1
Dominic																										
DODD,												X														1
Eric																										
DOLAN,								X																		1
Philip																										
DOLCE,																							X			1
Carl																										
DORN,	X				X		X		X			X	X													6
Charles																										
DOUTY,																	X									1
Agnes																										
DOWN,																X										1
A. Graham																										
DOYLE,																									X	1
Jeanne																										
DRUCKMAN,					X																					1
Aaron																										
DUFFY,																									X	1
Rosaline A.																										
DUNBURG,										X																1
Robert W.																										
DZUBAS,	X																									1
Friedel																										
DREW,													X													1
Pat																										
EBKEN,													X													1
Ruth M.																										
ECKER,				X	X																	X		X	X	5
David																										
EDDY,																	X			X						2
Junius																										
EDMONSTON,					X																					1
Paul																										

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
EHRLICH, Alice																									X	1
EISNER, Elliot				X	X		X								X		X					X		X	X	8
EISNER, Harriet						X																				1
EISNER, Murray						X																				1
ELLIOT, George P.						X																				1
EPSTEIN, Marion																X										1
ESSERMAN, Ruth													X													1
ESSEX, Dee								X																		1
ETTINGER, Ruth																									X	1
EUELL, Julian																	X									1
EVANS, James																					X	X				2
FAIRBANKS, Jonathan									X																	1
FALCONE, Yvonne		X																								1
FARMER, Ronald					X																					1
FARRINGTON, William													X													1
FELDMAN, Edmund B.				X	X			X										X								4
FERRON, John																		X								1
FINK, Herbert L.									X																	1
FINN, James							X																			1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
FISHER, Elaine F.																									X	1
FITZGERALD, Bernard						X																				1
FLAGG, Ann																	X									1
FLANAGAN, John			X																							1
FLETCHER, Maryl					X																					1
FOLDS, Thomas								X			X															2
FORTINER, Charlotte E.																									X	1
FOSHAY, Arthur W.					X								X							X	X	X	X			6
FOSTER, Elaine																									X	1
FOX, Janet																									X	1
FOX, Truman										X																1
FRANCES, Sister James										X																1
FRANKENTHALER, Helen	X																									1
FRANKSTON, Leon					X																					1
FREED, Douglas															X											1
FREUNDLICH, August									X		X															2
FRIEDENBERG, Edgar						X																X				2
FULBRIGHT, Glen																								X		1
FULLER, Edgar													X													1
FULLER, R. Buckminster	X																									1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
FULLINGTON, Gilbert																									X	1
FULTON, Tommy													X													1
GABRIEL, Sister Mary		X																								1
GAILEY, Virginia T.																									X	1
GALBREATH, Patrick										X																1
GALLER, Germano								X																		1
GARDNER, John													X		X											2
GARDNER, Robert		X																								1
GARRISON, Martin																X								X		2
GARSON, Andrea				X																						1
GASKIN, Leroy										X															X	2
GATTI, Ora																									X	1
GEISS, Elizabeth																									X	1
GERVAN, James R.													X													1
GHOSH, Stanley																	X									1
GIBBONEY, Richard						X																				1
GILLILAND, Janes																									X	1
GILLIS, James																				X						1
GLASCOCK, Baylis		X																								1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
GLAZER, Mildred																	X									1
GLATT, Charles								X																		1
GLENN, Edna										X																1
GLICK, Joseph			X																							1
GODFREY, Mary E.					X																					1
GOFF, Regina																	X									1
GOHEEN, Robert																X										1
GOLDWATER, Robert	X																									1
GOODMAN, Percival	X																									1
GRAHAM, Kenneth			X																							1
GRAY, Irma Irma													X				X									2
GRAY, Melvin													X													1
GREAVES, Jack								X																		1
GREEN, Don															X											1
GREEN, Maxine						X																X				2
GREENBERG, Miriam																									X	1
GREENHILL, Muriel																	X									1
GREGORY, Virginia																						X				1
GRIGSBY, J. Eugene	X	X																								2
GROER, Walter																									X	1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
GROSS, Ronald																	X									1
GROVE, Richard		X						X			X					X	X							X		6
GRUBE, John								X																		1
GUILFORD, J. P.			X																							1
GUILLAUME, Harry							X																			1
GULICK, Myra A.							X																		X	2
GUNTHER, Charles								X																		1
GUTTETER, Lee																									X	1
HAAG, Carl																X										1
HALE, Neva													X													1
HAMMOND, Jack													X													1
HANKS, Nancy																X										1
HANSEN, Carol													X													1
HANSON, Harlan															X	X										2
HARBISON, Grace																									X	1
HARDIMAN, George						X																				1
HARRIS, Dale						X																				1
HARRIS, Mark													X													1
HARRISON, Jean																									X	1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
HARRISON, Marc F.		X																								1
HART, Robert									X								X									2
HARTSHORN, Ralph																						X				1
HATHAWAY, Walter																									X	1
HATT, Robert											X															1
HAUBRICH, Veron								X																		1
HAUCK, Kelsey																				X						1
HAUSMAN, Jerome			X	X	X		X	X		X						X								X		8
HAWKINS, Alma																						X		X		2
HAYDON, Harold															X											1
HAYMAN, d'ARCY	X											X														2
HAYES, Bartlett, Jr.	X	X						X	X		X				X											6
HAZARD, Richard																								X		1
HEDDEN, Minnie													X													1
HEINE, Henry										X																1
HEINLE, Beverly																									X	1
HELTMAN, Rollie													X													1
HENDRICKSON, Paul																									X	1
HENSCHEL, Jean													X													1
HESLIN, James											X															1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
HEWES, Henry																						X				1
HICKEY, Margaret																	X									1
HICKMAN, Rolf							X																			1
HIGGS, Louis																					X	X				2
HILL, Doris								X																		1
HILL, Mignon													X													1
HINE, Frances																		X								1
HINZE, Richard																								X		1
HIPWELL, Eleanor												X														1
HOARE, Sister Mary Gabriel																								X		1
HOFFA, Harlan	X	X	X		X	X	X		X			X	X		X	X	X	X		X	X	X	X	X		18
HOFFMAN Theodore			X																			X				2
HOGAN, Robert																							X			1
HOLLAND, John B.																								X		1
HOLROYD, Marcia																									X	1
HOOD, Mantle			X																							1
HOPE, Henry	X																									1
HORTON, John			X																							1
HOWE, Harold																	X									1
HUBBARD, Guy					X																					1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
HUDSON Ralph							X																			1
HUFF, William		X																								1
HUGHES, Terry Quinton																	X									1
HUMBERT, Aimec												X														1
HURWITZ, Albert							X											X								2
HYER, Anna							X																			1
HYNSON, Priscilla																									X	1
IANNI, Francis A. J.		X															X									2
IMBRIE, Andrew			X																							1
IGLEHART, Robert	X																									1
JACKSON, Lois																									X	1
JACQUELINE, Sister M.	X	X																								2
JANKOVIC, Ljubomir												X														1
JENNINGS, Frank																						X				1
JOHNSON, Charlotte Buel				X				X																		2
JOHNSON, Ivan					X																					1
JOHNSON, Mildred																									X	1
JOHNSON, Thomas																							X	X		2
JONES, Barbara																									X	1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
JONES, James													X													1
JONES, Jessie													X													1
JONES, Patricia													X													1
JORGENSEN, Erling																		X								1
KAELIN, Eugene				X																		X	X			3
KAETOR, Jane																				X						1
KAHN, H. Peter		X																								1
KAPROW, Allan		X			X																					2
KATZ, Ted																	X									1
KAUFFMANN, Stanley						X																				1
KAUFMAN, Glen									X																	1
KAUFMAN, Irving																								X		1
KEENEY, Barnaby C.																	X									1
KELLER, Charles						X					X				X											3
KELLY, Harry																							X	X	X	3
KELLY, James Jr.																	X									1
KELLY, Kathryn																									X	1
KELLY, Perry													X													1
KENYON, Richard									X																	1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
KEPPEL, Francis																X										1
KERN, James																							X			1
KERR, John																X										1
KERR, Myrtle													X													1
KILEY, Margaret										X																1
KINGTON, L. Brent									X																	1
KIVA, Lloyd New									X								X									2
KIZER, Carolyn																	X									1
KLOHR, Paul R.								X														X				2
KNIETER, Gerald																				X		X				2
KNIETER, Kelsey																									X	1
KOLLMEYER, Louis																									X	1
KOMINARS, Shephard																								X		1
KRAMER, K. Phillip								X																		1
KRASNE, Lucille																	X									1
KRAUSE, Alvina																	X									1
KREVITSKY, Nik													X													1
KROEGER, Gary													X													1
KRUEGER, Lothar													X													1
KUEHN, Edmund								X																		1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
KUH, Katherine								X																		1
KULENOVIC, Hakija											X															1
KURATA, Saburo											X															1
KURRINGER Patricia																									X	1
KURUNA, Daniel					X																					1
KUZIORA, Chester																									X	1
KWIECINSKI, Veronica																									X	1
LACEY, Richard																									X	1
LAFAYE, Nell													X													1
LAFORD, Mary																									X	1
LaLONDE, Paul										X																1
LAMPERTH, Grace C.																									X	1
LANDIS, Alan					X																					1
LANIER, Vincent				X	X		X											X								4
LANSING, Kenneth					X																					1
LARKE, Roland								X																		1
LARKIN, Marie							X																			1
LARKIN, Mary																									X	1
LARKINS, Ellen																									X	1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
LARRABEE, Eric											X															1
LARRICK, Nancy						X																				1
LATHROP, Robert					X																					1
LEARY, Lewis						X																				1
LEATHERBURY, Leven							X					X	X													3
LEDERER, Bertha																									X	1
LENDALL, L. Haskell																									X	1
LEONHARD, Charles																								X		1
LEPARD, David																									X	1
LERMAN, Omar K.																						X				1
LETSON, John																				X						1
LEWARN, John H.										X																1
LEWIS, Hilda					X		X											X								3
LEWIS, Howard					X																					1
LEWIS, Raymond																									X	1
LINDERMAN, Earl																								X		1
LINDVALL, C. Moritz																							X			1
LINK, Anne																									X	1
LINN, Karl	X	X																								2
LITTLETON, Harvey									X																	1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
LOGAN, Eugenia													X													1
LOGAN, Fred	X																	X								2
LOOMIS, Mary Jane								X																		1
LORENZ, Diana																	X									1
LOTT, Harold													X													1
LOVETTE, Joanne																									X	1
LOWERY, Bates																									X	1
LUCEY, Beatus T.																									X	1
LYON, Milton																	X									1
MacDONALD, Mary F.							X						X													2
MADDEN, Dorothy			X																							1
MADEJA, Stanley							X																X	X	X	4
MADENFORT, Wellington					X																					1
MAE, Sister Anna																									X	1
MAGJER, Nedjelko												X														1
MAHONEY, Margaret																	X									1
MALLON, Albert S.																									X	1
MALONE, Robert									X																	1
MALOOF, Sam									X																	1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
MANITSAS, William																									X	1
MANTHEY, Karl												X														1
MANZELLA, David		X		X			X																			3
MARANTZ, Kenneth								X																		1
MARK, Charles C.																								X		1
MARKEY, Minerva										X																1
MARKMAN, Grace																								X		1
MARTIN, David				X																						1
MARTIN, John																						X				1
MASLEY, Alexander							X																			1
MATTIL, Edward	X				X		X					X	X				X									6
MATZDORF, Kurt									X																	1
MAYLEAS, Ruth																	X									1
MAYNOR, Dorothy																	X									1
MAYS, John M.	X																									1
McCARL, William							X																			1
McCRANE Ruth Mae										X																1
McCUTCHIN, Earl									X																	1
McDEVITT, Margaret													X													1
McFEE, June					X													X								2

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
McGARY, Keith									X																	1
McGEARY, Clyde					X								X					X								3
McGUINESS, Louis J.																	X									1
McKINLEY, Donald								X																		1
McKINNELL, Noel	X																									1
McLEAN, Desmond																									X	1
McMAHON, Hope																									X	1
McVITTY, Lawrence																									X	1
MEAD, Mrs. Devon									X		X															2
MELDER, Keith											X															1
MELVIN, Rose																									X	1
MENDELOWITZ, Daniel			X																							1
MERIDA, Margaret										X																1
MERIDETH, Francean																						X				1
MERRITT, Francis									X								X									2
METZKE, Fred									X																	1
MICHAEL, John A.					X																					1
MICHAEL, William B.			X																							1
MILLER, Jean										X																1
MILLER, Merle C.																									X	1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
MILLER, Richard						X																				1
MINDLIN, Fayette								X																		1
MITCHELL, Neal, Jr.	X	X																								2
MITRA, Gobal																									X	1
MOE, Henry Allen											X															1
MOLD, Frederich H.											X															1
MOODY, Joe															X											1
MOONEY, Neil													X													1
MOORE, Robert C.										X																1
MOORE, Ted A.										X																1
MOOREHEAD William S.																	X									1
MORAN, Lois									X																	1
MORRISON, Jack			X																	X		X		X		4
MOSES, Judith										X																1
MOTHERWELL, Robert	X																									1
MULLIGAN, Lawrence																									X	1
MUNNO, Stephan																									X	1
MURPHY, Judith																	X									1
MYERS, Austin													X													1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
NAGEL, Paul C.						X																				1
NAISBETT, John																	X									1
NAUMER, Helmuth											X															1
NEWELL, Paul A.										X																1
NEWLAND, Mary										X																1
NICHOLS, Baylor													X													1
NICHOLS, Esther																	X									1
NORBERG, Kenneth							X																			1
NOWAK, Lionel	X																									1
NOWICKI Ervin															X											1
OLF, Rubia																									X	1
OOLE, Eugenia												X														1
OPENSHAW, Karl								X																		1
OPPENHEIMER, Frank											X															1
ORR, Jeanne								X																		1
ORTOF, Murray																	X									1
OSBORN, Robert	X	X																								2
OTTE, Ester																									X	1
OVERMIER, Dorothy							X																			1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
OWEN, Anita										X																1
PALISCA, Claude																X										1
PALMER, Jeanne							X																			1
PAPPALARDO, Rosa																									X	1
PARR, Albert E.											X															1
PARRY, William									X																	1
PARSON, Oliver													X													1
PATERAKIS, Angela																									X	1
PATTERSON, James																									X	1
PATTERSON, Joseph											X															1
PATTESON, Nelda										X																1
PATTON, Glen				X				X																		2
PATTON, Helen																		X								1
PATTON Net																		X								1
PAXSON, Robert							X																			1
PEDERSON, Douglas											X						X	X		X		X				5
PENNY, Wanda																									X	1
PETRY, Sister Mary Ann																									X	1
PETTIS, Helen										X																1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
PFEIFER, M. Rita																									X	1
PHILIPSON, Romlie																	X									1
PICKENS, Frances										X																1
PIERCE, Edna													X													1
PIERSON, William															X											1
PINCK, Dan C.						X																				1
PITKWITZ, Ronald										X																1
PIZZAT, Joseph Joseph																									X	1
POPOLIZIO, Vincent													X													1
PORITZ, Sidney																									X	1
PORTER, Gene P.							X																			1
POWELL, Thomas						X																				1
PRESTINI, James		X																								1
PRIDGEN, Jimmy										X																1
PRIMUS, Pearl																	X									1
PRINCE, Mary													X													1
PRIOR-PALMER, Diana																	X									1
PROOT, Sister Joyelle																									X	1
PROSKA, Emil																									X	1
PURIFOY, Noah																	X									1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
PURVES, Alan																					X	X	X			3
QUIRKE, Lillian							X																			1
RAFTER, Joan																	X									1
RANDALL, Cortland											X															1
RAPPOLD, Edith Edith								X																		1
RATH, Frederick											X															1
RECKMEYER, Florence													X													1
REIMANN, William P.		X																								1
REIMER, Bennett																						X	X		X	3
REINHOLTZ, Richard													X													1
REIS, Joseph																									X	1
REUSS, Elizabeth																	X									1
REXROTH, Kenneth			X																							1
REYNOLDS, Patricia																	X									1
RHODES, Lucille										X																1
RICE, E. Gordon							X																			1
RICE, Norman			X																							1
RICHARDS, M. C.									X																	1
RICHARDSON, Edgar P.											X															1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
RICHARDSON, Shirley																						X				1
RIEDER, Wilfred																									X	1
RILEY, Olive	X																									1
RIPLEY, S. Dillon											X															1
RIZZOLO, Lewis													X													1
ROBERTS, Clyde																									X	1
ROBERTS, Percival																									X	1
ROBINSON, Mary E.		X															X									2
ROBINSON, Wade																					X	X	X			3
ROCA, Josip												X														1
ROCKEFELLER, John D., 3rd																X										1
RODERICK Martha																		X								1
ROGERS, Lola																	X									1
ROGOFF, Anita								X																		1
ROMAN, Melvin																	X									1
ROOD, Frank								X																		1
ROSE, Charles								X																		1
ROSE, Hanna Tobey											X						X									2
ROSE, Helen																									X	1
ROSE, Rita																									X	1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
ROSENBERG, Harold	X				X	X																				3
ROSS, Allan								X																		1
ROSS, Jerrold																	X									1
ROUSE, Mary					X													X								2
ROWAN, Betty																				X		X				2
RUESCHHOFF, Phil																									X	1
RUSSELL, James E.													X													1
RUSSELL, Leah								X																		1
RUSSELL, Martin				X																						1
SALVO, Michael										X																1
SANDFORT, Helen								X																		1
SAUNDERS, Robert				X									X													2
SAVERS, Katherine																	X									1
SCHAEFER, Eleanor								X																		1
SCHMERTZ, Signe																									X	1
SCHNEIDER, Dawn								X																		1
SCHRAGER, Phillip																	X									1
SCHRANK, Lois								X																		1
SCHRY, Bonnie																									X	1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
SCHULBERG, Bud																	X									1
SCHULMAN, William																									X	1
SCHWALBACH, James							X																			1
SCHWARTZ, Alice							X											X								2
SCHWARTZ, Bernard																									X	1
SCHWARTZ, Judith																X										1
SCOTT, David								X																		1
SECKINGER, Beulah										X																1
SEGAL, George	X																									1
SEIDEL, Ruth													X													1
SEIGER, Marvin																						X				1
SEKLER, Edward F.		X																								1
SEVERINO, Alexander								X																		1
SHANKLAND, Joseph										X																1
SHAPIRA, Nathan									X																	1
SHAW, Robert						X																				1
SHEFFIELD, Clinton A.																									X	1
SHEILDS, Roscoe							X																			1
SHELTON, Vern															X											1
SHEPLEY, Virginia																							X	X		2

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
SHERBURNE, Edward											X															1
SHERBURNE, Judith								X																		1
SHERBURNE, Mary											X															1
SHIELDS, Allan																									X	1
SILVERMAN, Ronald					X		X										X									3
SIMPSON, Dorothy																									X	1
SINGLETON, Ira						X																				1
SIZER, Theodore		X																								1
SKOOGFORS, Olaf									X																	1
SLAYTON, Ronald													X													1
SLIVKA, Rose									X																	1
SLOANE, Joseph																X										1
SLOBIN, Daniel			X																							1
SMALLEY, Mary																									X	1
SMITH, Datus C.																	X									1
SMITH, James D.							X																			1
SMITH, Kevin		X																								1
SMITH, Nancy																					X	X				2
SMITH, Paul John									X																	1
SMITH, Phillip				X																						1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
SMITH, Ralph A.					X		X																		X	3
SMITH, Tony	X																									1
SMITH, Wallace																						X		X		2
SOIKA, J. A.												X														1
SOLERI, Paolo									X																	1
SORGMAN, Mayo																									X	1
SOWELL, Donald								X										X								2
SPENDER, Stephen						X																				1
SPERISON, Richard																		X								1
SQUIRE, Jack		X																								1
SQUIRES, Donald											X															1
STANTON, Eleanor P.							X																		X	2
STAPP, Philip	X																									1
STARK, George									X																	1
ST. CLAIR, Marjorie							X																			1
STEINWAY, Fredricka																								X		1
STERN, Henry								X																		1
STEVENS, Roger	X																X									2
STEWART, David														X			X									2
STEWART, Jane								X														X				2

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
STEWART, William					X																					1
STODDARD, George D.	X															X										2
STOKES, Richard													X													1
STOOPS, Jack							X																			1
STROBRIDGE, Robert																								X		1
STUBBS, Charles													X													1
STUMBO, Hugh				X	X																				X	3
SUFFRIDGE, Robert								X																		1
SULLIVAN, Shiela																						X				1
SWANKER, Esther																	X									1
SWANSON, Carl W.													X													1
SWIDER, Anthony							X																			1
TABA, Hilda																						X				1
TABAKOVIC, Ivan												X														1
TAINMOUNT, Emile												X														1
TANZER, JoAnn																									X	1
TAUBMAN, Howard																						X				1
TAYLOR, Frank											X															1
TAYLOR, Harold						X																				1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
TAYLOR, Joshua L.					X			X																		2
TEED, Truman					X																					1
TEICHERT, Richard								X																		1
TEMPLE, Mary													X													1
TEMPLETON, David					X			X																		2
THAYER, Charles										X																1
THEODORE, Crystal																									X	1
THOMAS, Antionette										X																1
THOMPSON, Benjamin		X																								1
THOMPSON, Sara Mae								X																		1
THURMAN, Sue M.											X															1
TODAK, Joseph																									X	1
TOLEGIAN, Aram																	X									1
TOLLEFSON, Diana							X																			1
TOLLIFSON, T. Gerald				X				X					X												X	4
TORKELSON, Gerald							X																			1
TRACHTENBERG, Arthur																X										1
TRENHOLM, Gretchen																						X				1
TRISSEL, James															X											1
TROTTENBERG, A. D.		X																								1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
TROTTER, George S.																	X									1
TUBBS, Orin													X													1
TUCKER, Helene																				X						1
TUMIN, Melvin					X								X				X			X	X		X			6
TURNER, Joseph	X	X																								2
TYDINGS, Margaret																									X	1
TYLER, Carylyn																	X									1
ULMER, Robert													X													1
UMANS, Shelley																	X									1
URSIC, Frances												X														1
VAUGHAN, Nina										X																1
VanRAVENSWAAY, Charles									X																	1
VEDY, Joan																									X	1
VERGETTE, Nicholas									X																	1
VICKERS, G. Steven				X																						1
VILLEMAIN, Francis					X																	X		X		3
VODICKA, Mary Ann										X																1
VOUTIRITSAS, Danae																									X	1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
WALKER, Ray																									X	1
WALKEY, Fred									X																	1
WALLERSTEIN, Mortimer							X																			1
WALSH, Lewis													X													1
WARREN, Callie B.																									X	1
WARREN, Edward															X											1
WATERS, Mrs. Cen																									X	1
WAY, Elizabeth																									X	1
WEAVER, Elsie								X																		1
WEISS, Gene								X																		1
WEITZ, Morris				X																			X			2
WELLS, Philip													X													1
WELLS, Theodore E.																									X	1
WELTIN, Hans											X															1
WENNER, L. John													X													1
WEST, Ann								X																		1
WEST, Ruth													X													1
WHEELER, James M.																									X	1
WHITE, Stephen											X															1
WIKSTROM, Thomas																	X									1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
WILLARD, Joan																									X	1
WILLIAMS, Ida Nell							X						X													2
WILLIAMS, Olleen													X													1
WILLIAMSON, Dorothy													X													1
WILLIS, Anne																	X									1
WILLSEA, Gerald																		X								1
WILSON, Brent				X			X																			2
WILSON, Robert									X																	1
WIMMER, Shirley																							X	X		2
WINTERMUTE, Carol																									X	1
WIRTSCHAFTER, M. J.		X																								1
WIRTSCHAFTER, Zelda	X	X																								2
WISE, James					X																					1
WITTLIN, Alma S.											X															1
WITZKE, Heinrich												X														1
WOJTA, Judith																									X	1
WOLD, Stanley G.					X																					1
WOODRUFF, Asahel					X								X								X	X				4
WOODRUFF, Hal	X																									1
WOODWARD, Jimmie																			X							1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
YAMAMOTO, Kaoru			X																							1
YOUNG, Willie Dean										X																1
ZACHARIS, Jerrold	X	X																								2
ZEIGFELD, Edwin												X														1
ZORETICH, George					X																					1
ZUELKE, Ruth											X															1

APPENDIX C

Institutional Representation at Various Conferences

INSTITUTIONS

	Number
Colleges and Universities - U. S.	131
Colleges and Universities - Foreign	9
State Education Systems	28
City Education Systems	180
Museums	22
Federal Agencies	11
International Organizations	2
National Organizations	11
State and Local Organizations	13
Institutes and Labs	11
Foundations	6
Private Organizations	14

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
COLLEGES & UNIVERSITIES--U.S.																										
Alabama State College																									2	2
Albert Einstein College of Medicine																	X									1
Alfred University									2																	2
Antioch College									X																	1
Arizona State Univ.																								X		1
Arizona, Univ. of													X													1
Arkansas, Univ. of													X													1
Art Institute of Chicago																									X	1
Art Institute of Dayton							X																			1
Ball State Univ.					X																					1
Bank Street College of Education																								2		2
Bennington College	X																									1
Bloomsburg State College																									X	1
Brooklyn College																						X				1
Brown University																		X								1
Buffalo, Univ. of											X															1
California State College-Los Angeles					X		X										X									3
California State College-Sacramento							X																			1
California State College-San Diego																									X	1
California State College-San Francisco					X		X											X				X				4
California, Univ. of-Berkeley	X	2	3								2									X	X	X	X			12

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
California, Univ. of-Davis						X			X													X				3
California, Univ. of-Los Angeles			3						X													X		X		6
California, Univ. of-Santa Barbara			X																							1
Carnegie Institute of Technology		X	X																							2
Central Connecticut State College													X													1
Central Washington State College																									X	1
Chicago State College																									X	1
Chicago, Univ. of			X	X	X			X							X											5
Colorado College													X		3	X										5
Colorado, Univ. of											X															1
Columbia	X				X	2						X	2				X			X	2	5	1	1		18
Cornell University		2			X																					3
Cranbrook Academy									X		2															3
Delaware, Univ. of									X				X													2
Dickinson State College																									X	1
DuPage College																									X	1
Duquesne University																				X		X				2
East Tennessee State University													X													1
Florida A & M Univ.					X																					1
Florida State Univ.				X	X				X												X	3	X			8
Foothill College							X																			1
George Peabody College					X		X																			2
George Washington University										X																1
Georgia, Univ. of				X	X			X	X										X							5

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
Glassboro State College					X																				X	2
Harris Teachers College																									X	1
Harvard	X	8																								9
Haystack Mountain									X								X									2
Hunter College	X																					X				2
Illinois State College					X																				X	2
Illinois, Univ. of					3		X													X	X	X	2		X	10
Immaculate Heart College	X	X																								2
Indiana State Univ.					X																					1
Indiana University	X			X	2											X		X					X	X		8
Indiana Univ. of Pennsylvania																									X	1
Iowa State College							X																			1
Iowa, Univ. of																									X	1
Jersey City State College																									2	2
Kansas, Univ. of																									X	1
Kent State Univ.			X																							1
Kentucky, Univ. of						3																				3
Longwood College																									X	1
Mansfield State College					X																					1
Maryland, Univ. of			X																							1
Mass. College of Art					X																					1
Mass. Institute of Technology	X	X																								2
Massachusetts, Univ. of																									2	2

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
Miami Univ. of Ohio					X																					1
Miami, Univ. of					X				X		X															3
Michigan State University																		X								1
Michigan, Univ. of	X																								X	2
Minnesota, Univ. of			X																						X	2
Miss. State College for Women							X																			1
Montana, Univ. of													X													1
Montclair State College																									X	1
Morehead State University																								X		1
Nebraska, Univ. of							X																			1
Newark State College																				X		X				2
New Mexico, Univ. of							X																			1
N. Y. College of Music																	X									1
N. Y. State Univ. College-Brockport																									X	1
N. Y. State Univ. College-Buffalo					X				2																2	5
N. Y. State Univ. College-Osewego									2																	2
N. Y. State Univ. College-New Paltz					X				2																X	4
N. Y. State Univ. at Stony Brook		X			X																					2
New York University	5	X		X	X	X							X		X		X					X		X	X	15
North Carolina, Univ. of																X										1
Northern Illinois University																									X	1
Northern Iowa, Univ. of																									2	2
Northwestern Univ.								X								X								X		3

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
Oak Ridge Associated Universities											X															1
Ohio State Univ.			X	5	4		2	16		X		X						2		X	3	7	4	2	X	50
Ohio University																				X		X	X	X		4
Oregon, Univ. of				X	X													2								4
Pennsylvania State University	X				13		5					X	X		X		X	X					X			25
Philadelphia College of Art		X							X																X	3
Pittsburgh, Univ. of																							X			1
Post Junior College																									X	1
Pratt Institute			X																							1
Princeton					X								X			X	X			X		X	X			7
Purdue					X										X											2
Rhode Island College									X				X													2
Rhode Island School of Design		2					X																			3
Rochester Institute of Technology									X																	1
St. Augustines College					X																					1
St. Cloud State College																									X	1
St. Joseph College																									X	1
Slippery Rock State College					X																					1
Southern California, Univ. of			X	X	X		X									X							X	X		7
Southern Illinois, Univ. of	X				X				3								X					X				7
Southwest Minnesota State College																									X	1
Stanford University			2	X	X		X								X		X					X		X	X	10
Stout State Univ.																									2	2
Syracuse Univ.						X	X																			2

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
Tennessee, Univ. of							X																			1
Texas Technological College							X																	X		2
Texas, Univ. of																									X	1
Trenton State College													X													1
Troy State College							X																			1
Utah, Univ. of					X															X	X					3
Washington, Univ. of							X																			1
Wayne State Univ.					X	X														X	X	X	X		X	7
Webster College	X	X																						2		4
Western Michigan, Univ. of													X													1
Western Reserve Univ.								X													X	X		X		4
Williams College															X											1
Wisconsin, Univ. of	X						X	X	X									X							X	6
Wright State Univ.																									2	2
Yale University	X		X													X										3
COLLEGES & UNIVERSITIES-FOREIGN																										
Alberta, Univ. of, Canada																									X	1
Brazilia, Univ. of, Brazil								X																		1
Calgary, Univ. of, Canada												X														1
Center for Study of Positive Aesthetics, France												X														1
Czechoslovakia, Pedagogy Faculty												X														1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
Hereford College of Education, England												X														1
Switzerland, Art Pedagogy Faculty												X														1
Toronto, Univ. of				X																						1
Yugoslavia, Pedagogy Faculty												X														1
STATE & CITY EDUCATION SYSTEMS																										
Alabama																										
Huntsville													X													1
Montgomery																									2	2
Arizona																										
Mesa								X																		1
Phoenix		X	X																							2
Tuscon										X																1
Arkansas													X													1
California																										
Borrego Springs																									X	1
Compton										X																1
Danville							X															X				2
LaJolla																									X	1
Long Beach																									X	1
Los Angeles																	X	X				X				3
Manhattan Beach City																		X								1
San Diego							X					X	X												X	4
San Francisco									X																X	2
Tollhouse							X																			1
Colorado																										
Colorado Springs															X											1
Denver							X											X								2

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
Connecticut																										
Hamden																									X	1
Ridgefield										X																1
Stamford																									X	1
Westport																									X	1
Delaware																										
Wilmington										X															2	3
District of Columbia																										
Washington													X													1
Florida																										
Captive Island																		X								1
Fort Lauderdale										X															X	2
Jacksonville							X																			1
Miami							X																			1
Orlando																									X	1
Sarasota							X						X													2
Georgia																										
Atlanta													X					X							X	3
Valdosta																									X	1
Hawaii																										
Honolulu										X			X													2
Idaho																										
Lewiston																									X	1
Rexburg													X													1
Illinois																										
Chicago								X																	X	2
Cicero																										
Evanston																						X		X	X	3
Highland Park													X													1
La Grange										X																1
Normal																									X	1
Oak Lawn																									X	1
Peoria										X																1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
Illinois (continued)																										
Villa Park										X																1
Westchester							X																			1
Indiana																										
Elkhart							X																			1
Hammond										X																1
Indianapolis										X																1
Kimmell																									X	1
Morristown																									X	1
Rushville													X													1
Iowa																										
Cedar Rapids													X													1
Mason City							X																			1
Kansas																										
Prairie Village							X																			1
Topeka													X													1
Kentucky																										
Bowling Green													X													1
Covington										X																1
Louisville							X			X															X	3
Louisiana																										
Baton Rouge							X			X																2
New Orleans																							X			1
Ruston													X													1
Maine																										
Portland													X													1
Maryland																										
Baltimore										X															X	2
East Lanham																									X	1
Fairmont Heights										X																1
Hagerstown																									X	1
Lutherville													X													1
Rockville							X																			1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
Massachusetts																										
Amherst																									X	1
Beverly																									X	1
Boston																									X	1
Lenox										X																1
Lexington																									X	1
Mount Hermon																									X	1
New Bedford																									X	1
Newton																		X								1
Northhampton										X																1
Pittsfield																									X	1
Worcester																									X	1
Michigan																										
Birmingham											X															1
Detroit							X										X									2
Grand Rapids										X															X	2
Kalamazoo																									2	2
Minnesota																										
Minneapolis												X	X		X											3
White Bear Lake													X													1
Mississippi																										
Raymond													X													1
Missouri																										
Cape Girardeau										X																1
Jefferson City													X													1
Kansas City							X																			1
Raytown																									X	1
St. Louis							X			X															3	5
University City															X									X		2
Nebraska																										
Ralston													X													1
New Hampshire																										
Keene																									X	1
Northhampton													X													1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
New Hampshire (cont.)																										
Seabrook																									X	1
New Jersey																										
Dover																									X	1
Little Falls																									X	1
Morristown																									X	1
Newton																									X	1
Paramus										X																1
Rutherford																									X	1
Trenton																									X	1
New Mexico																										
Albuquerque																						X				1
Los Alamos													X													1
New York																										
Bedford								X																		1
Binghamton											X															1
Geneseo																									X	1
Great Neck							X																			1
New York	2	2															3								3	10
North Massapequa										X																1
Old Bethpage																									X	1
Plattsburg																									X	1
Rego Park																									X	1
Rockville Centre																									X	1
Roslyn Heights																									2	2
Rye																									X	1
Sanborn										X																1
Schenectady													X													1
Woodside																									X	1
North Carolina																										
Greensboro										X															X	2
Raleigh																									2	2
Wilmington							X																			1
Winston-Salem							X																		X	2

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
Ohio																										
Cincinnati								4										X								5
Cleveland								4																		4
Columbus				X				5																	X	7
Dayton													X													1
Elyria								X																		1
Fremont								X																		1
Kinsman								X																		1
Lakewood				X																						1
Lockland								X																		1
Newark								X																		1
North Canton								X																		1
Painesville								X																		1
Parma								X																		1
Richmond Heights																									X	1
Shaker Heights								X																		1
South Euclid								X																		1
Springfield								X																		1
Warrenville Heights								X																		1
Whitehall								X																		1
Willoughby								X																		1
Oklahoma																										
Midwest City								X																		1
Oregon																										
Pendelton													X													1
Portland										X			X													2
Pennsylvania																										
Camp Hill							X																		2	3
Clairton										X																1
Ebensburg																									X	1
Hyndman																									X	1
Philadelphia										X															X	2
Pittsburgh										X			X												2	4
Reading													X													1
Shamokin																									X	1
Springfield																									X	1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
Rhode Island																										
Barrington																									X	1
Saunderstown																									X	1
South Carolina																										
Columbia													X													1
Spartanburg										X																1
South Dakota																										
Rapid City							X																			1
Sioux Falls													X													1
Tennessee																										
Nashville																									X	1
Texas																										
Austin							X																			1
Dallas							X			X																2
El Paso										X																1
Houston										X			X												X	3
Utah																										
Salt Lake City				X			X			X																3
Vermont																										
Montpelier													X													1
Virginia																										
Charlottesville																									X	1
Fairfax																									X	1
Falls Church										X																1
Harrisonburg																									X	1
Richmond													X												3	4
Washington																										
Ellensburg																									X	1
West Virginia																										
Huntington													X													1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
Wisconsin																										
Appleton							X																			1
Menasha													X													1
Milwaukee							X																		X	2
Wyoming																										
Laramie													X													1
Canada																										
Toronto																									X	1
MUSEUMS																										
Addison Gallery of American Art	X	X						X	X		X				X											6
Albright-York				X				X																		2
American Assoc. of Museums											X															1
American Museum of Natural History											X															1
Boston Museum of Contemporary Crafts											X															1
Boston Museum of Fine Arts								X																		1
Brooklyn Museum											X						X									2
De Corva Museum									X																	1
Fairbanks Museum											X															1
Forth Worth Children's Museum											X															1
Guggenheim Museum	X																									1
Metropolitan Museum of Art								X			X															2
Milwaukee Public Museum											X															1
Museum of Contemporary Crafts									X																	1
Museum of Modern Art	X																									1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
National Gallery of Art											X															1
New York Historical Society											2															2
Old Strubridge Village									X																	1
Smithsonian								X	X		7															9
Toledo Museum of Art								X																		1
Whitney Museum											X						X	X		X			X			5
Winterthue Museum											X															1
INDIVIDUALS NOT ASSOCIATED WITH INSTITUTIONS																										
Artist	5		X			2		2			4															14
Author	X	X				3																				5
Critic	X				X	2												2								6
Filmmaker	X																	X								2
FEDERAL AGENCIES																										
Appalachian Regional Commission																	2									2
Bureau of Indian Affairs									X																	1
Federal Arts Council									X																	1
National Council on the Arts	X																									1
National Council on the Humanities											X															1
National Endowment on the Arts											X		3		2	2	8			X				X		18
National Endowment for Humanities																	3									3
U. S. Department of Interior																	1									1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
U. S. Office of Education	2	4	X		X	X	2	X	X		2	X	X		X		18	X		5	2	4				48
U. S. Office of Science & Technology	X	X																								2
U. S. Office of Economic Opportunity																	2									2
INTERNATIONAL ORGANIZATIONS																										
INSEA												6														6
UNESCO	X																									1
NATIONAL ORGANIZATIONS																										
Advanced Placement Program															2	2										4
American Craftsman Council									X																	1
American Council of Learned Societies	X																									1
Arts Council of America									X																	1
Associated Council of Arts													X													1
Educational Policies Commission													X													1
National Art Education Association	X				X		X		X			X	2													7
National College of Arts & Sciences											X															1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
National Council of Teachers of English																							X			1
National Education Association													2													2
United Planning Organization	X	X																								2
STATE & LOCAL ORGANIZATIONS																										
Ackland Art Center, Chapel Hill, N.C.													X													1
American Ballet Theater																						X				1
Dance Notation Bureau, N. Y.																						X				1
Douglas House, Los Angeles																	X									1
Free Southern Theater, New Orleans																	X									1
Friends Neighborhood Guild, Phila.																	X									1
N. Y. Council on the Arts									X																	1
Project, Inc., Cambridge	X	X																								2
St. James Community Center, N. Y.																	X									1
Theater in the Street, N. Y.																	X									1
University Settlement, N. Y.																	X									1
Watts Art Project																	2									2
Youth Concerts in New Mexico																	X									1

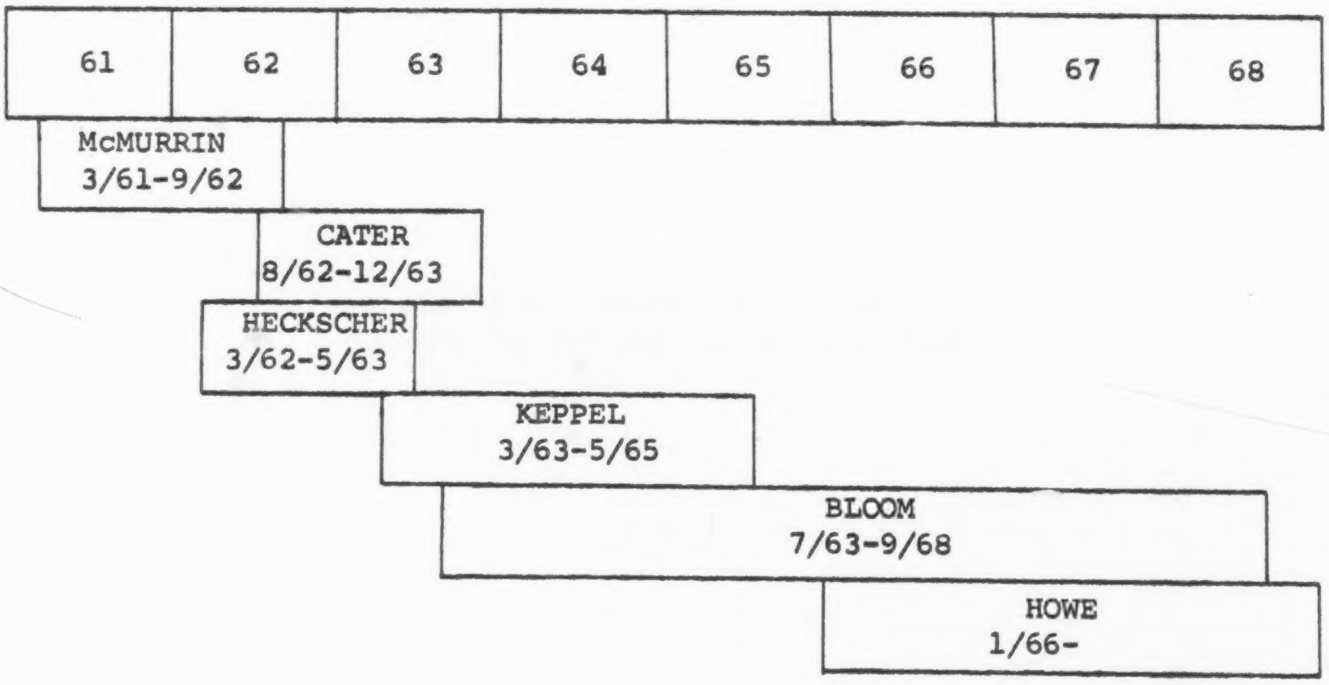
	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
INSTITUTES & LABS																										
Academy for Educational Placement																	X									1
American Institute of Research			X																							1
Aspen Institute for Humanistic Studies																	X									1
Carel Educational Lab																								X		1
CEMREL																					X	X	5	5	2	14
Institute for Behavioral Research																	X									1
Institute for Development of Educational Activities											X															1
Institute of American Arts									X								X									2
John Hays Fellows Program						X					X				X											3
National Institute for Advanced Study in Teaching Disadvantaged Youth																	X									1
Ontario Institute for Studies in Education											X															1
FOUNDATIONS																										
Actors Equity Foundation																	X									1
Carnegie Corp.											2						X									3
Ford Foundation																					X					1
National Science Foundation	X																									1

	N.Y.U., Conant	Cambridge, Turner	U.C.L.A., Morrison	O.S.U., Ecker	Penn State, Mattil	Kentucky, Miller	New Media, NAEA	O.S.U., Orr	Crafts, Delius	Museum & Teacher, Kiley	Museum & Education, Blitzer	Belgrade, NAEA	Art Supervisors, NAEA	Advanced Placement, Arnest	A - 1966	B - 1969	Arts and the Poor, Rose	T.V. Guidelines, NIT	Aesthetic Education, CEMREL	A - Whitney	B - Rhode Island	C - Reference Group	D - NAC & staff	E - Teacher Ed. Conf.	F - NAEA Seminar	TOTALS
New World Foundation																						X				1
Rockefeller Foundation			X								X					8							X	2		13
PRIVATE ORGANIZATIONS																										
Airborne Television Instruction																		X								1
Business Education Development Corp.																								X		1
Craft Horizons								X																		1
Educational Services, Inc.						X					X															2
Educational Testing Service											X					X					X	X				4
General Learning Corp.																X										1
Janus Museum Consultants											X															1
KRMA, Denver																		X								1
New York Times																						X				1
Saturday Review of Literature																						X				1
Science Research Associates, Inc.																	X									1
Science Service											X															1
Silver Burdett Co.						X																				1
Westab, Inc.						X																				1

APPENDIX D

Tenure of Federal Officials
Influencing Art Education, 1961-68

Tenure of Federal Officials
Influencing Art Education, 1961-68



APPENDIX E

Subsequent Research

O.E. Project Number	Principal Investigator	Project Title
6-1279	Richard Colwell and Ralph Smith University of Illinois Urbana, Illinois June 66-May 69	"An Approach to Aesthetic Education"
8-0052	Frank Barron Institute for Personality Assessment and Research Berkeley, California February 68-February 73	"Basic Research in Aesthetic Education"
6-8416	W. Lambert Brittain Cornell University Ithaca, New York June 67-September 68	"An Investigation into the Character and Expressive Qualities of Early Adolescent Art"
6-8333	Pete J. Carr and Robert D. Clements Ball State University Muncie, Indiana June 66-November 67	"The Relationship of Art Quality to Sociological, Motivational and Economic Factors"
5-0237	Elliot Eisner Stanford University Stanford, California November 65-November 66	"A Comparison of the Developmental Drawing Characteristics of Culturally Advantaged and Culturally Disadvantaged Children"
6-1657	Ronald Silverman Los Angeles State College Los Angeles, California June 66-August 68	"Developing and Evaluating Art Curricula Specifically Designed for Disadvantaged Youth"
5-0254	John Flanagan University of Pittsburgh Pittsburgh, Pennsylvania February 66-June 67	"The Development of Research Techniques for Determining the Effectiveness of Scientific and Technical Exhibits"
5-1367	Bartlett Hayes, Jr. Harvard University Cambridge, Massachusetts April 65-March 66	"A Study of the Relation of Museum Art Exhibitions to Education"

O.E. Project Number	Principal Investigator	Project Title
5-1188	Bartlett H. Hayes, Jr. Harvard University Cambridge, Massachusetts May 65-September 66	"Visual Training for Improved Education (Research Program in Education) through Vision"
5-8300 ED 010 555	John A. Michael Miami University Oxford, Ohio January 66-December 66	"Artist's Ideas About Art and and Their Use in Education"
5-0236	Norman L. Rice and Orville M. Winsand Carnegie Institute Pittsburgh, Pennsylvania	"A High School Curriculum in Fine Arts for Able Students"
6-3054	June King McFee University of Oregon Eugene, Oregon	"Community Arts Study Program"
7-1108	Harold L. Cohen Institute for Behavioral Research, Inc. Silver Spring, Maryland July 67-July 68	"Measuring the Contribution of the Arts in the Education of Disadvantaged Children"
6-2078 ED 010 443	Margaret Kiley (Jerome Hausman) George Washington University Washington, D. C. April 66-October 66	"A Pilot Teacher Training Program Using the Resources of An Art Museum"
5-0255	Kenneth L. Graham University of Minnesota Minneapolis, Minnesota September 65-September 66	"Relationships Between Educational Theater and Professional Theater"
7-0783	Jack Morrison AETA Washington, D. C. April 67-June 68	"International Conference on Theater Education and Development"